

ETUDE

MUSIC MAGAZINE

MARCH 1923



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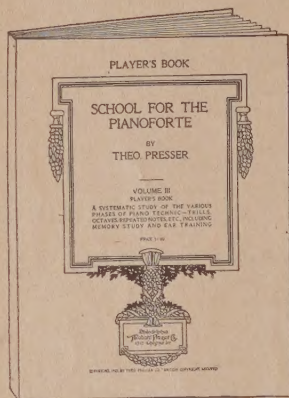
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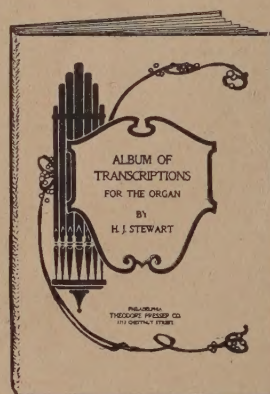
This book tells how a beautiful tone is made and how technic may be developed along rational lines in the modern sense. Numerous notation examples and photographs of hand positions are shown, all taken from Mrs. Brandt's own highly successful work.

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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

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ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
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The World of Music

Georges Enesco has arrived in America as Guest Conductor of some of our best orchestras. His achievements here have warranted the fine reports that preceded his coming. As conductor of the Lamoureux Orchestra of Paris he has been most successful. He is one of our most versatile of modern musicians. Fame first came to him as a violinist. He is also a pianist of great ability, and his compositions are acclaimed by the best of critics. Thus he sheds luster on his native Roumania and its poet-queen, Elizabeth ("Carmen Sylva") who first discovered his talent and made study possible.

Gabrilowitsch's Fifth Anniversary as conductor of the Detroit Symphony Orchestra was recently celebrated by a special Wagner Program at which the directors of the Detroit Symphony Society marked the occasion by the presentation of a huge laurel wreath with the inscription "Ossip Gabrilowitsch, December 28-29, 1917-1922."

Moriz Rosenthal, famous as one of the world's master pianists, and especially for his technical skill, is announced for a return tour of America beginning next autumn.

The Chicago Civic Opera season of ten weeks closed January 20th, with a deficit which was intimated to be inside the estimated \$350,000.

Jean de Reszke celebrated his seventieth birthday on the 14th of January, in his palatial villa at Nice, of the French Riviera, where "The King of Tenors" holds court surrounded by the elite of the artistic and intellectual world. Among his frequent guests are Edward Clement, Reynaldo Hahn, Prince Orloff, the Duke of Connaught and T. P. O'Connor, M. P.

The Southern Music Supervisors' Conference held its first meeting at the Piedmont Hotel, of Atlanta, Georgia, December 14-16. Their object is to form a "Dixie Auxiliary" to the national body and to supplement its work by endeavoring "to hasten the advancement of music in their midst by localizing their efforts to meet purely Southern difficulties."

At the Library of the Paris Opera "Closing Time" is now announced by a phonograph using a record of the opera chorus singing the *Curfurieu* Air from Meyerbeer's "Les Huguenots." The idea is not new in America—several of our big department stores have for years closed their doors daily with music. We think that Wanamaker started it. Now in Philadelphia the business closes daily with a fifteen-minute recital on "the largest organ in the world."

Henri Verbrugghen, from latest reports, has been engaged for three years as conductor of the Minneapolis Symphony Orchestra, to begin with the season of 1923-1924.

International Copyright for Composers is to be made possible by a bill introduced into the Senate by Senator Lodge, of Massachusetts, which provides that the United States shall become a member of the International Copyright Union. Let us hope that it passes.

The United States Grand Opera Company closed its short life of two weeks by a performance of "Die Walküre," at Detroit, on December 9th. The failure is charged to lack of popular support.

The Grande Théâtre de Lyons, France, which was destroyed by fire, has been rebuilt with every modern equipment, including a revolving stage, which allows three settings to be prepared at one time. It was recently dedicated by a gala performance of "Carmen."

Francis Casadesus has resigned as a director of the Fontainebleau School of Music. Paul Vidal, also, has relinquished his post on the staff of the institution. Their places have been filled by Max Dollone and Andre Bloch, respectively, according to reports from Paris.

A Carillon of Forty-two Bells, the largest in this country, has been ordered from the famous Croydon, England, foundry. It is to be a gift from John D. Rockefeller to the Park Avenue Baptist Church of New York.

"Tannhauser," after an absence of eight years, returned to the Metropolitan repertoire, February 1st, with Mme. Jeritza as *Elizabeth*.

Marcel Dupré and Charles M. Courboin at the organ, and the Philadelphia Orchestra, under Leopold Stokowski, joined in a gala concert in the grand court of the Wanamaker Store, of Philadelphia, on December 26th, M. Dupré uniting the organ with the orchestra in playing the *Second Choral* of César Franck in honor of the one hundredth anniversary of the composer's birth in this month.

Mrs. Edward MacDowell was the victim of a serious automobile accident on January 4th, in which three of her ribs were broken. Though slowly improving, Mrs. MacDowell will be unable to resume her recitals of her husband's compositions, by which she has supported the Peterborough Colony. Joseph Regnias has headed a list of twenty-five to subscribe one hundred dollars each as a testimonial to Mrs. MacDowell, and thus to insure the continuance of her altruistic work. Subscriptions to the fund will be accepted by THE ETUDE and forwarded to the proper authorities.

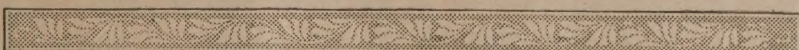
Prince Ludwig Ferdinand, of Bavaria, has played at the second desk of the first violins of the orchestra of every Wagner performance for many festivals at Munich, and has done it for the pure love of the thing.

The Worcester (England) Cathedral Organ has broken down and a piano is being used for the services. The original instrument, built in 1613, cost about \$2,000. With the repairs and improvements about to be installed, the present organ will be of about \$150,000 value.

Carol Singing has so taken hold of our American celebration of Christmas that this year in more than six hundred towns it had a place in the celebrations of the Yule season.

The Ashes of Theodor Leschetizky are to rest near those of Beethoven, Brahms, Schubert, Mozart and other celebrated musicians and literary men. This is to result from the offer by Vienna of a free plot in the Central Friedhof for the late famous teacher of famous pianists.

Joseph Louis Planel, a violinist and composer from California, has been made an officer of the Legion of Honor by the French Government.



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A National Association of Bandmasters has been instituted in Rome, with the object of establishing fraternal solidarity among bandmasters, to secure to bandmasters a secure moral, legal and economic position, to promote the love and progress of the bandman's art, and to cultivate and encourage musical institutions productive of bands.

The Bavarian Mannerchor of Buffalo has purchased for \$50,000 Braun's Park, an East Side summer resort, to be its home. With its four acres of lawns this will be remodeled for recreational purposes, with a new club house and pavilion. Here, under Nature's own canopy of towering pines, will be given a series of open-air concerts in the summer months.

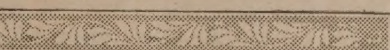
Half a Million Dollars has been given by "A Friend of Music" for the endowment of an opera company for Los Angeles, California.

George Laurie Osgood died recently at his home, at Godalming, England. Mr. Osgood was born April 3, 1844, at Chelsea, Massachusetts. He graduated from Harvard in 1866, where he studied music and conducted the glee club and orchestra. After three years in Germany and three more with the famous Lamperti in Italy, he returned to America and toured with Theodore Thomas and his famous orchestra. For some twenty years he was a successful teacher and choral conductor in Boston, also composing many well-known songs. His last years were spent in Europe.

The Philharmonic Orchestra of Leipzig is on the verge of dissolution, as the players have struck and refused to play longer under the direction of its owner, Hans Ullrich, because of his incompetence. The Musicians' Union has forbidden its members to play under him, thus preventing his organizing another, according to reports.

\$30,000,000 for an Arts and Industries Building is provided in a bill which has passed the Senate and is now before the House of Representatives.

Dr. Herbert Brewer, organist of Gloucester Cathedral and conductor of the Gloucester Festival, has been elected to the position of High Sheriff of the city. In a subsequent service of the cathedral, Dr. Brewer, in his dual office, played in his High Sheriffian robes and chains, with the new Mayor and Council in attendance.



MUSIC

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\$5,000 (250,000,000 Marks at present exchange rates) was raised at a recent benefit concert given by the Boston Symphony Orchestra for Wilhelm Gerike, its famous conductor from 1884 to 1889.

A Musical Competition Festival, under the auspices of the Ontario Musical Association, will be held in Toronto from April 30th to May 4th. Choral organizations and choirs of not less than fifty voices, from the United States, are eligible to enter. Particulars by addressing J. S. Atkinson, Secretary, 407 Kyrie Building, 229 Yonge Street, Toronto, Canada. Entries close March 15th.

The University Philharmonic Society, of Grand Forks, North Dakota, gave an orchestral concert on December 11, of which the *Symphony in D Major*, No. 2, by Haydn, and the *Ballet Music* from "Faust," of Gounod, were the leading features.

Ernest Schelling has recently given three unique recitals in New York, consisting entirely of Piano Concertos, accompanied by the New York Symphony Orchestra.

Edward M. Zimmerman, prominent vocal teacher, composer and choirmaster of Philadelphia, died on the ninth of December. He and his talented wife, Marie Kunkle Zimmerman, the soprano, have been influential spirits in the musical life of the Quaker City.

George Hamlin, the distinguished American tenor, passed away at his home, in New York, on January 11th. For years Mr. Hamlin had been a successful singer in concert, opera and oratorio. He made his operatic debut with the Chicago Opera Association in Victor Herbert's "Natoma," with Mary Garden in the title rôle.

Dr. Anselm Goetzl, composer of a number of light operas, and principal conductor of the Dippel Light Opera Company, died from the effects of an operation, at Barcelona, Spain, on the 9th of January. A native of Bohemia, some of his most successful professional work was done in America.

Mme. Schumann-Heink, whose tour was interrupted by a serious illness, resumed her engagements by a concert at Asheville, North Carolina, on January 22nd.

Ganna Walska is reported to have bought a controlling interest in the Théâtre des Champs-Élysées of Paris. Another feminine Impresario to the fore.

Don Lorenzo Perosi, former master of the Sistine Choir and composer of several oratorios which attained considerable popularity, was recently declared mentally irresponsible and has been enjoined from disposing of his property, in order that his compositions, published and unpublished, may be protected.

Rossini's "William Tell" was revived at the Metropolitan in New York early in January, after a rest of twenty-eight years. Attacked by the critics as crude and out of date, the audience received it with the greatest enthusiasm.

Ursula Greville, successful British singer and editor of the *Sackbut*, a musical monthly of London, is on her first visit to the United States and will be with us for several months. Her first New York recital was given at Aeolian Hall, December 9th.

A Levy of 4,000 Marks on a concert ticket and 3,000 Marks on a rehearsal ticket for the famous Gewandhaus Concerts, and of 3,000 Marks for other concerts, has been made in Leipzig. For many European students from countries whose exchange is in much the same state as that of Germany, this makes concert and opera impossible, though for the American the present rate of exchange makes the levy amount to about eight cents.

The International Society for Contemporary Music, which was formed last summer at Salzburg, has been endorsed at a meeting of leading musicians in New York. An American section of the society was formed and a committee authorized to draft a constitution. This is a large step toward restoring and strengthening the bonds of interest of the world's musicians.



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Mrs. Zella E. Andrews, Leonard Bldg., Spokane, Wash.

Allie E. Barcus, 1006 College Ave., Ft. Worth, Texas.

Anna Craig Bates, 732 Pierce Bldg., St. Louis, Mo.

Mary E. Breckisen, 354 Irving St., Toledo, Ohio.

Mrs. Jean Warren Carrick, 160 E. 68th St., Portland, Oregon, March.

Dora A. Chase, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; Miami, Fla., Feb.; Wichita, Kans., March;

Columbus, Ohio, June.

Mrs. Beatrice S. Eikel, Kidd-Key Cons., Sherman, Texas.

Jeanette Currey Fuller, 50 Erion Crescent, Rochester, New York.

Miss Ida Gardner, 15 West 5th Street, Tulsa, Okla.

Cara Mathews Garrett, Mission Hill School of Music, 121 West Washington, San Diego, Cal.

Travis Sedberry Grimland, Memphis, Tenn. For booklets address Clifton, Texas.

Ruby Frances Jahn, Dallas Academy of Music, Dallas, Texas.

Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.

Clara B. Lochridge, 223 North Fifth Street, Mayfield, Kentucky

Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Classes held monthly through the year,

except February, in Indianapolis, Ind.

Harriet Bacon MacDonald, 825 Orchestra Hall, Chicago, Ill.—Spring and Summer Classes, Dallas, Texas; Cleveland, Ohio; Chicago, Ill.; Detroit, Mich.

Mrs. Wesley Porter Mason, 5011 Worth St., Dallas, Texas.

Laura Jones Rawlinson, 61 North 16th St., Portland, Oregon.

Virginia Ryan, 828 Carnegie Hall, New York City, March.

Isobel M. Tone, 469 Grand View St., Los Angeles, Cal., April 16th and June 18th, 1923.

Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas.

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THE ETUDE

MARCH, 1923

Single Copies 25 Cents

VOL. XLI, No. 3

Misery in the Land of Mozart and Wagner

HOWEVER bitter any reader of this editorial may have felt during the war toward the Central Powers, the normal human being can now have only pity for the professional classes in that part of the old world.

Many of the men who suffer most are now well along in years and were those very men who years ago taught some of the outstanding minds in American musical art. Their position now is in many cases next door to starvation. Their family life, owing to social conditions, is turned topsy-turvy. Their daughters, trained to a comfortable existence, versed in languages, music, art and the finer things, find that marriage is impossible under the present condition, as their fathers are unable to give them a dowry, or "dot," which even the triflers would recognize.

We have taken steps to help some of the elderly men to keep alive in their music work. Among them are some of the greatest names in the contemporary history of musical art. We know that Max Bruch, for instance, in his old age virtually starved to death a year or so ago.

If any friend of THE ETUDE desires to help these unfortunate professional musicians we shall be pleased to receive contributions addressed to the "Musicians' Humanity Fund" and place them in hands for immediate care of known cases of need. Kindly read this notice in your music club.

Pleasant Places

A NOTED American composer, in advising a would-be composer, said:

"Don't improvise at the keyboard if you want originality. Despite your best intentions your fingers will fly into 'pleasant places,' 'comfortable positions,' 'old keyboard alleys,' and you will find yourself repeating old idioms and creating nothing."

For the most part this is good advice; but still Chopin and Grieg, and many others, have shown that compositions may be written comfortably for the keyboard, and not lack originality and charm. Indeed, a great many composers have found that they have defeated public interest and success by not making their works "kalviernessig." Indeed, there is only one composer of master rank whose works for the piano keyboard have been successful despite their lack of keyboard facility. That one is Brahms. He seemed to be striving to defy the keyboard instead of accommodating himself to it. In fact, one is never sure of a Brahms piece. It has to be practiced over and over again for public performance, every time it is taken up again. The sheer force of his genius makes it worth while to study his piano works and overcome his lack of respect for the pianist's fingers and wrists.

Musical Assets That Count

A LEADING Wall Street man has just remarked that a share of stock is to be likened to one of the cells in a great storage battery, each cell being a storage compartment charged with labor and brains. That, in fact, is all that capital can be—a convenient way of storing labor and brains so that its power can be turned on as desired.

The musician's assets are represented by the knowledge and experience he has stored up, the plant he has established (his studio, library, musical instruments, furniture), but most of all his experience and his reputation. Therefore the music worker should regard his every day as an opportunity to store

up more and better reputation through the excellence and outstanding character of his works. The value of his services depends very largely upon his reputation for producing meritorious work.

Reputations are usually accumulated very gradually, through hard and serious effort. Sometimes a brilliant talent flashes itself into fame in a few hours. Such things are exceedingly rare. With reputation comes reserve and power, confidence, public respect. Careful musicians consider publicity seriously. Newspaper "puffs" are valueless, unless there is a constantly growing public appreciation of the real artistic efforts of the musician.

Keep scrap books of notices, of course, but every time you paste in a notice which you know did not come as a result of your real merit (rather than as an advertising consideration, a pull or a favor of some friend), draw a blue line through it so that you will be able to distinguish between the real and the unreal. The banker, who lists among his assets worthless stock, will soon be a bankrupt. Don't fool yourself in as important a matter as your reputation.

French Musical Co-operation

ONE of the most gratifying of diplomatic courtesies which came from the great war was the establishment, by the French Government, of the Fontainebleau School of Music, exclusively for American students. This resulted from a conference of General Pershing and Dr. Walter Damrosch, in 1918, leading to the establishment, in France, of a school for training Army musicians. Dr. Damrosch described this himself in THE ETUDE some years ago.

The Fontainebleau school was opened in June, 1921, in the wonderful Palace of Fontainebleau, with Charles Marie Widor as General Director and François Casadesus as Director. In 1922 ninety pupils were accommodated. The school cannot be said to compete with any of the American Summer Schools (many of which engage artist teachers of the highest standing in the world of music), as the French School is confined to one hundred advanced, selected pupils. The lowest possible cost for three months is between \$500 and \$600, including ocean passage which is given at reduced rates to the few lucky students accepted. The session opens June 24th and continues to September 24th. Familiarity with the French language is presupposed. This year the French government has established at Fontainebleau a similar school for Architects and Painters.

The American headquarters of the school are at 119 E. 19th street, New York, where Mr. Francis Rogers, known to THE ETUDE readers through his contributions to the Singer's Department, is acting as chairman during the European absence of Mrs. George M. Tuttle.

THE ETUDE has always endorsed with greatest enthusiasm the Summer Study movement. We have been proud of our American Schools, some of which have faculties unexcelled by any institutions anywhere in the world. Fontainebleau can accommodate only a very small fraction of the thousands who profit by Summer Study. Our American Schools with faculties of artist teachers of equally high rank offer at our doors intensive musical training of the highest character.

Your success or your failure in any Summer School depends largely upon the attitude with which you go to the school. If you elect to make it "a lark," or an excursion, or a form of metropolitan vacation, you will get little no matter where you go. But if you decide to do one, two, or three months of intensive work, you will do as much in New York, Chicago,

Philadelphia or Boston as you can anywhere. It is the study alone that counts. Atmosphere is often an inspiration to loafing rather than industry. Masterpieces are more likely to be born in the garret than in the drawing room. The American students who go to Fontainebleau for real serious work will have little time for anything else.

America appreciates most sincerely this latest form of artistic reciprocity upon the part of the French Government, always generous with its artistic treasures.

The Danger of Verbal Clubs

RECENTLY we have been looking over some old issues of the *ETUDE* in which appear tirades against the old-fashioned teacher who felt that one of the principles of pedagogy as applied to piano was to penalize mistakes by raps over the knuckles with the inevitable pencil. Later, along in the nineties, appear articles rejoicing that the "knuckle-rapper" is becoming a thing of the past. Now such a thing is hard to realize.

Yet there are still teachers who seem to feel that musical instruction has to be clubbed into pupils with a kind of verbal club. The editor well remembers when he was a small boy, that there was a rosy-faced, white-haired English school principal, who had a pocket constructed down the seam of his trousers to fit a slender rattan. Once, when summoned to visit the principal, the editor was introduced to the rattan as a specific for various kinds of class-room misdemeanors. Each blow stung like a hornet; but in a few hours it was all over and forgotten. There was another teacher, however,—a mild-faced gentlewoman, with a quiet voice and an easy manner, who had a way of saying cutting things that wounded one's pride for weeks. The rattan was trifling, compared with her bitter sarcasm.

The verbal club is a dangerous weapon. It can strike a far fiercer and more lasting blow than many real clubs. Much of the universally discussed Freudian philosophy has to do with the fact that wounds made by verbal clubs in the hands of unthinking parents, teachers and friends have so beaten up the will, the imagination and the mentality of individuals, that all kinds of physical and psychic maladies result. The teacher, who would instantly recognize that, if he were to go around beating people on the head with a bludgeon, he would place himself in the class with the gunman and the thug, often makes unthinkably brutal and destructive remarks with his verbal club. Many pride themselves upon their sarcasm, their bitter, cutting innuendos and their terrifying criticisms.

Such a course, with the music teacher especially, is not only unnecessary, but is unscientific. If the pupil is hopeless, don't mangle him with insults and discouragements. Bring him to realize that his success lies in some other line. If you must use a club, you are in the wrong profession. Buy a black mask and join the gunmen.

Without Beauty?

RECENTLY the Editor borrowed from Lt. Comm. Sousa five exquisite volumes the noted conductor had lately acquired for his famous and unusual library. They were a rare collection of "The Comic Theatre," published in London in 1762, being a contemporary translation of certain French comedies, done in inimitable style. The last two volumes were given over to Molière, and the English translation of that day flashes a new significance upon the works of the great French wit and satirist.

Perhaps the most amusing play is "The Gentleman Cit" (*Le bourgeois gentilhomme*). If you, our musical friend, have never read this charming example of the humor of Jean Baptiste Poquelin (who took the name of Molière), don't fail to do so at the first opportunity. It will help you to get a new angle upon your art. In this play the writer brings on a Music Master, a Dancing Master, Fencing Master and a Master of Philosophy, all engaged to cultivate a newly-rich personage who is altogether incapable of appreciating their instruction. Each master is given an opportunity to prove that the destiny of man depends upon his understanding of his particular art. Thus the Music Master contends:

"If everyone learnt music, would it not be the means of bringing about a greater concord and agreement between them, the consequence of which would be universal peace?"

It is evidently Molière's intention to laugh at music as a necessity; for immediately the Fencing Master and the Dancing Master bring forward their pleas, and the Master of Philosophy shames them all. With this delicious fooling the music reader gains a new perspective upon his art. Of course, the world can exist without music, just as it can exist without flowers, without trees, without pictures, without good books, without any of the beautiful things we all prize so much. But would it be a world worth living in?

Squat in an igloo, surrounded by skins and blubber, with unmelting ice and snow as far as the eye can reach, human life has gone on for centuries. But who in the world wants to be an Esquimaux?

The frigid and desolate North has little feeling for beauty. Music and pictures are practically unknown. All these show in the beauty and civilization of the higher order, wherein they go hand in hand. The higher the civilization the more intense the manifestations of simple beauty. This in different eras crystallized into various art forms—the Acropolis, the Parthenon, the Gothic Cathedral, the plays of Shakespeare, the wonderful Georgian furniture, the Sonatas of Beethoven, the canvases of Sorolla.

The difference between the slum and the palace is largely a matter of beauty and the appreciation of fine things. Life without music and art and loveliness would certainly not be worth the struggle. In this sense, if in no other, Music is a necessity as essential to most human happiness as bread, iron and wool.

Organs, Organs Everywhere

WE have not seen the government statistics relating to the immense increase in the interest in the organ during the last twenty-five years; but everyone is aware that a new industry has come into existence, largely because of the popularity of the organ in moving picture theaters.

The organs installed range in importance from a glorified melodeon with a "traps" attachment (often about as musical as a junk cart with its string of bells and its load of bottles, tin cans and old mattresses) to some of the finest and most excellently contrived instruments of this species.

We have seen moving picture organs advertised from \$5,000.00 to \$50,000.00—all, of course, imprisoning a "human voice." We often wonder about these instruments, from the investment standpoint. A fine organ requires care, especially in manufacturing towns where certain gases in the atmosphere are said to affect the contacts and cables in the wonderfully devised electrical actions. A very valuable piece of musical property, that may be a decided asset to the community, can readily be damaged by neglect. The history of many organs is that they are neglected until they break down. Then the "tuner" is sent for, in great haste, only to find that ruin has entered the delicate works.

An Unusual Record

THE attention of the musical world has lately been drawn particularly to the career of Henry Barnes Tremaine, who, as the moving factor in the Aeolian Company, has built up one of the largest businesses in the music industry, has provided New York with its most used concert hall, as well as one of the finest buildings in the metropolis, most of which has come through his initiative and administrative judgment in developing the player-piano from a wheezy little organ to the position where his firm employs many of the greatest artists of the day to make records. Public men and women, and musicians the world over, paid tribute to Mr. Tremaine upon this occasion, and *THE ETUDE* joins in hearty congratulations. As a climax to the honors which have been showered upon the inventor and business man, came his appointment as Chevalier of the Order of St. Gregory the Great, by Pope Pius.

The Chances of the American Girl in Grand Opera

An Interview With the Distinguished Operatic Administrator

GIULIO GATTI-CASAZZA

(General Director of the Metropolitan Opera Company)

(EDITOR'S NOTE: Of all of the directors who have guided the destinies of the Metropolitan Opera House of New York, none has had so distinguished and artistic a triumph as has Giulio Gatti-Casazza who, since 1908, has been the dominating figure in opera in America. He was born at Udine, Italy, February 5, 1869. He was destined for the career of a naval engineer and was accordingly graduated from the Universities of Ferrara and Bologna, as well as from the Naval Engineering School at Genoa. His father was chairman of the Board of Directors of the Municipal Theater at Ferrara. The

elder Gatti-Casazza resigned when appointed a Senator, thereby being called to Rome, and the son, then twenty-four, became director of the Theater. His great efficiency was immediately apparent; and, five years later, with the endorsement of the Duke Visconti di Modrone and Arrigo Boito, the composer of "Mefistofele," the young man became director of the most famous of Italian opera houses, La Scala, of Milan. Such he remained for ten years. While there he introduced Wagner's operas in the vernacular, meeting with huge success. Since his directorship in New York, the opera has been noted for

the great number of revivals of masterpieces as well as world premieres of the works of the foremost contemporary masters of the opera. It is said that at least three novelties, on the average, have been presented each season. During his management over one hundred novelties and revivals have been presented. Works by several American composers have been produced during this régime; and one "Mona," by the late Horatio Parker, won the \$10,000 prize offered by the directors for the best American opera. Scores of American singers have been engaged by him as members of the company.)

"The fact that there are now more Americans in the past of the Metropolitan Opera Company than at any time in its previous history certainly does not indicate that there is any lack of opportunity. Opera is an artistic enterprise; but, as in all cases, it must be supported by a fine business organization, and it is the business of the impresario to provide as fine entertainment long operatic lines as is conceivable. In view of this, do you suppose any American singer with enormous talent, a glorious voice and fine stage presence would be denied an opportunity? On the other hand, any well-schooled impresario would rejoice to find such a singer, and, if there was great operatic timber, do everything imaginable to afford every possible opportunity to the singer. Such a person is just as much an asset to opera as great talent in architecture is to an architect's office, or, a great inventor is to the huge industrial plant. Opera succeeds or fails largely because of the quality of the singers, players, stage artists, musicians it can assemble in an effective ensemble.

"Naturally in America the American-born singer with great gifts is especially welcome; and many an impresario has endeavored to make opportunities for singers in their native land, only to be disappointed later. Don't let any American girl imagine that the doors of opera are closed to her, if she has the needed attributes of a great opera singer. On the other hand, they are flung wide open. More than that, we are continually on the outlook for real talent of the first water. The quest is a most difficult one. It is impossible for the operatic impresario to hear more than a fraction of the singers who imagine they are born under a star destined them to become great lights in the operatic firmament. Hours and hours are wasted with mediocrities in this way. The impresario must protect himself. He can hear only those who, upon the advice of trusted authorities, are worthy of the time and energy required.

Nothing Can Keep the Real Artist Down

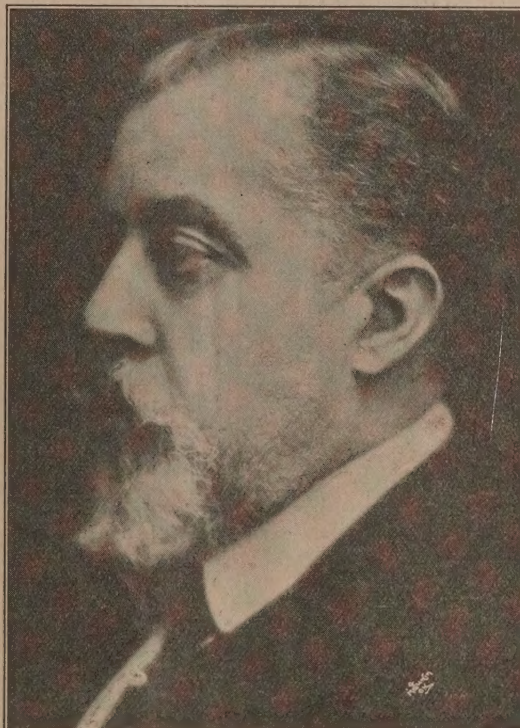
"Somehow when a singer is really worth-while, opportunity comes by itself; that is, the singer gradually begins to accumulate reputation here and there. Nothing will keep her down. Finally, after a great many collective impressions she seems to rise in such a way that some of the noted judges of such material have an opportunity to hear her. This does not mean that the singer must have money to go to a very expensive teacher just to attract attention. However, the ability is gradually revealed here and there until it comes to the attention of some one who counts, and it is thus passed on to the operatic impresario. There, of course, must come the training before one can hope to essay even small rôles. Many singers seem to be dismayed when they find this out. They seem to imagine that the ability to sing through the score of an opera has made them opera singers. This is nonsense. The public is done with puppets on the stage. An opera singer in these days must be an actor. It demands histrionic talent of the highest character. The soprano is expected to be a Bernhardt or a Dusé. The tenor or baritone must be an Irving, a Coquelin or a Salvini.

"One of the cruellest things an impresario can do is to encourage mediocrity. Impresarios have often acquired the reputation of being hard-hearted by refusing to recognize some singers whose only great attribute has been ambition. Ambition will never grow an oak tree from a pumpkin seed. The earlier some singers with ambition and nothing else find out that they have no possibility of success, the better for that singer and for art. There are always hordes of those trying to explain to an impresario that for national or patriotic reasons he should immediately exploit certain singers with pathetically little talent and voice. The impresario

is abused for favoring singers of other nationalities to the neglect of American art. Just one peep behind the scenes upon the actual situation would convince the accuser of the injustice of this attitude. It is certainly not to the glory of any country to foster its mediocrities. On the other hand, its real talent is always welcome a thousandfold.

Learn the Old Music First

"I do not presume to tell teachers of singing what should be the course they should pursue with their pupils. However, I have observed that in opera the singers



GIULIO GATTI-CASAZZA

whose voices seem to last longest are those who have been thoroughly schooled in what may be called the old music. That is, there is something about the beautiful cantabile quality of the early operas that seems to give endurance to the voice and a kind of vocal facility not otherwise obtainable. Modern music is a very great strain. Consider the difference in the size of the orchestra alone. The modern opera orchestra is nearly three times the size of the pre-Mozart orchestra. Very often in *Tutti* passages, only those voices that have been trained for years in the substantial, smooth-flowing music of the earlier masters can be heard with a musical tone above the modern orchestra.

"Practically all of the good singing teachers of Italy realize this, and they would never dream of introducing a pupil to modern rôles unless they were sure that the voice had been built up with abundant practice in the older music. The voice seems to gain strength and power by right use. It goes to pieces in tragic fashion when it is not used properly. Therefore, give plenty of attention to the music of the composers of the era of Bellini, Donizetti, Meyerbeer, Rossini, and earlier, before you swim out into the depths of Wagner, Strauss, Debussy and the later Puccini.

"Notwithstanding his innate desires for art, the im-

presario must first of all be a thoroughly practical man. He must realize that the opera will be a success only as long as it gives pleasure. People come to the opera to be delighted. Everything the impresario does must be guided by that principle. If the opera gives pleasure, I am pleased. If not, I endeavor to find out the reason why it has not given pleasure. Indeed, the judgment of the mass mind, in time, is one of the best criteria of art. Art is permanent in proportion to the pleasure it gives to mankind over a number of years. The so-called 'high-brows' often deride certain melodious works, partly because they are not complicated and partly because they are not fashionable. "Rigoletto," "Traviata," "Lucia" and "Faust" have survived because they continue to give great pleasure to thousands all over the world. For this reason, they are art, to my way of thinking.

"For the debut of Galli-Curci at the Metropolitan Opera House last year, we presented "Traviata" with a new setting. It gave the old work all of the best treatment of the modern theater. Its charm made it as fresh and interesting as the latest production. The audience was delighted and the presentation, as a whole, was regarded by the critics as a splendid work of art. The same might be said of the notable representation of "The Jewess," in which the great Caruso brought forth his notable powers as an actor, as well as a singer, shortly before his death.

Beautiful Natural Voices

"Americans have beautiful natural voices; they are extremely intelligent; they have unusual educational advantages. They demand action, and are often so impatient that they ruin their opportunities by failing to work hard enough and long enough to permit their talents to develop normally. The forced plant is usually short-lived. One cannot become an opera singer in a day. The impresario, like every director in every field, has to consider his materials from two aspects—the raw material and the finished product. No business man has the time to take absolutely raw material and work it up into shape; he must have the finished product. If a singer comes to us with a wonderful voice, enormous promise and obvious talent, we sometimes direct such a singer, but we have little time to consider anyone but the finished singer. The very business man who might urge an impresario to engage an 'unfinished' or partly-trained singer would never dream of hiring a person on his staff and paying a high salary unless that person were exhaustively trained. It is his object to get the best person he can secure; yet he would think nothing of requesting an impresario to engage his niece who has had little training of any real value to him.

"Success in the opera depends much upon the imagination. One must be able to imagine effective dramatic situations; to imagine impressive lighting effects. The impresario must paint pictures. In this sense, he must be an artist, with living models. The proscenium is his canvas. Opera is, on the whole, far more imaginative than the drama. The singer must realize this. She must learn to become a part of the beautiful tapestry, as it were half-drama, half-music. Some singers never fit into the picture. Their voices do not fit with the other voices. They are clumsy, heavy, wooden. Of what use is such a singer to the impresario? She may spoil the whole effect.

"There will, of course, be more and more opera in America. How much, no one can tell. It is now credited with having the finest opera in the world. The interest in opera is advancing every year. This means more and more chance for American singers. At the same time, the standards, dramatically and musically, are constantly rising, and there will be less and less room for mediocrity."

ORIGIN OF "TWO GRENADIERS"

Of all Robert Schumann's songs the most popular is undoubtedly *Two Grenadiers*, the setting of a poem by Heine. And now Sir George Henschel, in his "Musings and Memories," gives us the origin of Heine's poem.

"Among the guards of the Grande Armée who returned with Napoleon from Russia there was one who, before he went out, had been a well-to-do man, owning a little house with a garden in the outskirts of Paris. That house was now all that was left him besides a few hundred francs. On his reaching Paris at last, he went straight to a celebrated sculptor and said: 'I shall not live much longer. Here is all the money I have in the world. I know it is not a tenth of what you are in the habit of getting for your work. Take it and make a statue of my Emperor, which I want put up in my garden.'

"The sculptor, greatly touched by such devotion, refused the money, but promised to do the man's wish, and the statue in course of time was delivered and placed in the middle of the garden. The poor, worn-out old man soon afterwards died, and his will contained the following directions: 'I wish to be clad in my uniform when I am dead, with the sword by my side and the musket. And in my garden, at the foot of the Emperor's statue, there bury me in an upright position like a sentry.'"

Without discrediting Schumann, it may be said that the popularity of *The Two Grenadiers* is largely due to the effective use of *The Marseillaise* in the refrain. Schumann seems to have had a special liking for this great French melody. He uses it again in his overture to Goethe's *Hermann and Dorothea*.

EINSTEIN'S LOVE OF MUSIC

It is not altogether surprising to learn that Albert Einstein, discoverer of the theory of relativity as applied to astronomy, has not missed the relativity which also exists between music and mathematics. In an article on the great physicist in "Vanity Fair," Mr. John W. N. Sullivan tells us, "Einstein's chief passion, apart from mathematics, is music, and his interest in this is of a very pure kind. A great work of what used to be called 'absolute' music resembles a great mathematical deduction from more than one point of view, but chiefly in this, that its development is a free activity of the spirit . . . in music the spirit is creating in obedience only to its own laws, just as it is in mathematics."

"The march of a train of mathematical reasonings also has this complete inevitability and complete independence. To this inner logic, Einstein is, as we should expect, exceptionally sensitive. In his mathematical work one is always amazed at the extreme delicacy of his logical instinct, and he is quick to detect the corresponding quality in music. Literary music, such as Wagner's, and much more modern music, he finds either uninteresting or repellent. Emotional transitions, which may be quite true, as it were, of the arbitrary way things happen in life, but do not obey the inner logic, very soon fatigue him. His interest is not merely that of the listener. He is a really good violinist, and although, so far as we know, he does not compose, his pianoforte improvisations are, he says, a necessity to him."

Has the world lost a great composer of genius in gaining a mighty astronomer? One remembers that Sir William Herschel, one of the foremost of all astronomers, and also a musician, in his early days earned his living as a violin teacher.

"The public desires the song with a pleasing melody, refined harmony, simple rhythm and a certain tender sentiment,—E. R. KROEGER.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

JOACHIM AND THE TIN FIDDLE

"WHEN these concerts were over (the Monday Pops in London) it was sometimes my privilege," writes Ford Madox Huefer in his *Memories and Impressions*, "to walk home alone with Joachim and to carry his almost too precious violin. Almost too precious since it made the privilege so very nervous an honor. And I remember that on one occasion somewhere in a by-street, we came upon an old blind fiddler playing a violin whose body was formed of a corned-meat tin."

"Joachim stood for some minutes regarding the old man, then suddenly he took the violin into his own hands, and having dusted it, asked me to produce his own bow from his own case. He stood for some little time playing a passage from the *Trillo del Diabolo*, of Tartini, looking as

intent, as earnest, and as abstracted there in the empty street as he was accustomed to do upon the public platform."

"After a time he restored the instrument to the old fiddler along with a shilling and we pursued our way. Any executant of a personality more florid would have conducted the old blind fiddler into a main road, would have passed around the hat himself, would have crumpled into it several bank-notes, and would without doubt have had the affair reported in the newspapers. . . . Joachim, however, merely wanted to know how an instrument with a metal belly would sound if it were properly played, and, having the information, since it seemed to him worth one shilling, he paid a shilling for it."

KEEP YOUR FACE STILL

IN a recently published work entitled "Caruso and the Art of Singing," by Salvatore Fucito (Caruso's accompanist) and Barnett J. Beyer, the great late tenor gives the following advice, which applies in a measure to violinists and pianists also: "The singer should apply himself to his study with great naturalness and relaxation; this is the *sine qua non* of beautiful cantilena singing. When he is exercising his voice he must not disturb the composure of his face, because every contraction is reflected in the throat. A contracted face indicates a lack of composure; whereas it is essential that the singer should bring to his vocal study a complete calm-

ness. Unless he is calm how can he hope to control his will?"

Contraction of the wrists is just as fatal to pianists and violinists as contraction of the throat to vocalists. The student should, as Caruso says, "apply himself to his study with great naturalness and relaxation." Easier said than done, though. Who does not remember the New England teacher described by William James, exclaiming with set teeth and clenched fists, "I will relax, I will relax!"

Violinists, like singers, often reflect their efforts in their faces. It is not a bad idea to practice before a mirror some of the time; a contorted face often goes with a stiffened wrist.

MUSIC FOR LOVE'S SAKE

THE English composer and teacher, Sir Walford Davies, has been giving some very successful lectures on music to children in schools. Recently the somewhat novel experiment of transferring these lectures, together with musical examples, to the phonograph has been tried out with success. A somewhat lengthy review of these records was published in the London *Times*, and in it was embodied some quotations from Sir Walford's lectures which are worth remembering.

"Music," he says, "is any two or more musical sounds put together for love that make sense." And again, "music is a straight and beautiful way of uttering what we feel." A musician, Sir Walford Davies tells us, is "Any one in the whole world who loves music and can put two or more musical sounds together and make musical sense of them."

The teacher's insistence that "love" shall be the motive force behind the musician and the music he studies, is worth remembering. It is the quality which, for instance, makes the simple melodies of Stephen Foster survive after billions of "popular tunes" hastily strung together by Broadway howlers as dead as the more pretentious but not more interesting "oratorios" ground out by hundreds of Doctors of Music as an exercise in musical science. It is well to remember, though, that music cannot thrive on "love" alone. Unless it drives the student on to technical perfection in his art, it is not much use for professional purposes, however much it may help the amateur.

No dabbler in the art is a true "music lover," no matter how sentimental he may get over it.

MUSIC AS A MIND TRAINER

EX-PRESIDENT ELIOT, of Harvard, says that "music rightly taught is the best mind-trainer on the list. We should have more of the practical subjects like music and drawing and less grammar and arithmetic." In proof of this, T. P. Giddings, of Minneapolis, in an article on "Instrumental Music in Schools," quotes a letter received by a friend from a man who is head of the music department at Magdalen College, Oxford, England. (You pronounce it "Maudlin College," if anybody should ask you, by the way.)

"All the music of Oxford University is taught in this college, which is very old and

wealthy, and many prizes and scholarships are offered to its students. Of these, a few are in music, but most in other branches."

This letter states that "ten per cent. of the students of Magdalen College take music. Ninety per cent. do not. The ten per cent. taking music also take 75 per cent. of all those prizes and scholarships; in all departments, mind you. The 90 per cent. who do not take music are contented with, or at least have to put up with, the remaining 25 per cent. of the prizes and scholarships. This rather amazing record has been the average for the last thirty years."

THE SINFUL SARABANDE

"To a great many minds, the word 'jazz' implies frivolous or obscene deportments," writes Carl Engel in the *Atlantic Monthly*, in a learned but spirited defence of the form of music. And he goes on to say "Let me ask what the word 'Sarabande' conveys to you? I have no doubt that to most of you it will mean everything that is diametrically opposed to 'jazzing.' When you hear mention of a 'Sarabande' you think of Bach's, of Handel's, slow and stately airs; you think of noble and dignified strains in partitas, sonatas and operas of the eighteenth century. Yet the 'Sarabande,' when it was first danced in Spain about 1588, was probably far more shocking to behold than is the most shocking jazz today. The 'Sarabande' seems to have been of Moorish origin. Then, as now, the oriental, the exotic touch, gave dancing an added filip. When Lady Mary Montagu, writing from Adrianople in 1717 described the dance that she saw in the seraglio of a rich Mussulman, she made allusions which leave no uncertainty as to the exact nature of these proceedings. Some of that character must have belonged to the earliest 'Sarabandes.' They were the proud Hidalgo's hoolah-hoolah."

Disclaiming any enthusiasm for the more objectionable forms modern jazz can take Mr. Engel reminds us that jazz, too, has its virtues. "Here," he says, "is something in music that is a more typical, a more comprehensive expression of the modern American spirit than all our 'coon' songs, our pseudo-Indian wails, the regional songs of a hundred years ago, the tenth-rate imitation of vile English ballads, the imperfect echoes of French impressionism. Good jazz is enjoyed by capital musicians by men who are neither inordinately immoral nor extravagantly uncultured. It has fascinated European composers like Stravinski, Casella, Satie, as Debussy was fascinated before them by ragtime. *Golliwog's Cake Walk* and *Minstrels* are works of purest art, notwithstanding that the essence of their peculiar charm was filtered from the emanations of the music-hall."

NO "VILLAINS" IN MUSIC

COMPETENT authorities have assured us from time to time that broad humor is not possible in music. Lightness, grace, irony, grotesquerie are possible, but humor of the side-splitting, "haw-haw" type is not easily to be expressed in music. Now comes Mr. Ernest Newman to assure us that villainy is equally hard to portray. In an essay on *The Villain in Music*, from his recent book, *A Musical Motley*, he asks: "Can it be true, after all, that Ruskin was right when he said that the maiden can sing her lost love, but the miser cannot sing his lost money bags—that there is a limit to the expressive and descriptive power of music, and that, precisely because music is an affair of the heart, it becomes impotent when it is asked to suggest the absence of heart? A man sings because he has an impulse to show himself as he is; but in the terms of the case it does not suit a villain to show himself as he is. 'See,' says the lover to the other people on the stage, 'how much I love, how well I can express my love.' 'See,' says *Elisabeth* (in *Tannhäuser*), 'how pure I am.' 'See,' says *Elektra*, 'how mad I am.' 'See,' says Hans Sacks (in *Die Meistersinger*), 'how wise I am.' But the villain cannot come forward and say, 'See how vile I am.' And apart from this, there is something surely in the very nature of music that puts a gilding of beauty over the harshest things a character may say. It is like trying to be savage and to smile at the same time."

As a musician can move naught else, unless he himself is moved, he must of necessity be able to deliver himself to all emotions which he would arouse in his hearers.—C. PH. EM. BACH.

How to Conduct a Music Memory Contest

Country-wide interest in these fascinating contests prompts us to present this complete plan for their management

By WILL H. MAYES

It has not been very long since the rainy afternoon when Tremaine started the first music memory contest in order to quiet his children while he was doing a little practicing, but that small beginning, started as it was to give Tremaine opportunity to continue his practice rather than to aid the noisy children, has grown until music memory contests are doing more than any other effort to awaken an almost general interest in music wherever they are conducted. Incidentally, too, these contests are creating an appreciation of music that is resulting in increased sales of all kinds of musical merchandise.

Many cities and towns have for several years conducted local music memory contests, always with growing interest, and in some places these memory contests have become the great annual musical event of the schools. The methods of conducting them are too well known to all music lovers to be repeated.

It has remained for Texas, however, so far as this writer is informed, to initiate a successful movement for a State-wide music memory contest on a scale that promises soon to include practically every country and city school in the State in its scope. The plan of the Texas movement is merely an enlargement of the local music memory contests in operation in many cities.

The Interscholastic League Division of the Bureau of Extension of the University of Texas inaugurated its State-wide contest in the summer of 1922, beginning its operation with the opening of the public schools throughout the State in September and October. Perhaps the matter is of sufficient general interest to set forth the plans as outlined in the League's Bulletin, since other States may desire to follow them. The "foreword" is as follows:

"The purpose of the Music Memory Contest is to cultivate among school children an appreciation of good music, to turn children away from a fondness for the coarser and more meaningless forms of musical composition to a genuine love for the classical productions of the great masters. This contest is no longer an experiment; its wonderful educational value has been proved in the last few years in hundreds of school systems scattered over the entire country.

"In order to participate successfully in this contest, a school or school system need not have a regular music supervisor. Any intelligent, energetic teacher may, with the helps which will be made available, successfully train students for this contest, provided the work is seasonably undertaken.

"To get the full educational value of the contest, all the students in the eligible grades should be given the training, to begin with. In the first elimination, the number may be reduced by half; in the next elimination, the best fifty per cent. of the remainder should be selected to continue the training; and so on until the school has selected, shortly prior to the county contest, its Music Memory Team of two members for participation in that contest."

Rules in Music Memory Contest

The rules are given so succinctly that they may be easily understood by every one and may be followed easily by all the schools:

1. *Eligibility.*—In addition to the general eligibility rules set forth in Article VIII of this Constitution and Rules, the following apply to this particular event:

(a) In Independent Districts, only those students in grades from the fifth to the seventh, inclusive, are eligible.

(b) In Rural Schools, students from any grade are eligible provided they can satisfy the other eligibility requirements.

(c) Either boys or girls may compose a music memory team, or a team may be composed of one boy and one girl.

2. *Divisions.*—There is but one division in this contest, all students eligible under Rule 1 entering and competing with each other in the same division.

3. *Selections.*—The selections to be used as a basis for this contest during the ensuing season are printed below.

4. *Conducting the Contest.*—The Director of Music in the county shall arrange for a suitable auditorium, and shall write in advance to the State Office of the League for the necessary number of score-cards, which will be furnished free of charge. The contestants shall be assembled at the appointed hour in the audi-

torium and seated sparsely over the room, and in no case mixed in with the spectators. Each contestant shall come provided with two sharpened lead pencils or fountain pen. Twenty of the selections shall then be played, either by competent performers or by talking machine or other mechanical means of music-reproduction.

After each selection is played, the contestant shall endeavor to write down in the respective spaces provided therefor on the score-card, (1) the name of the selection; (2) the full name of the author; and (3) "Remarks," see Rule 7.

Immediately after the twentieth selection has been rendered, the Director shall gather all of the cards and apportion them out to competent persons, who shall immediately grade the same. (Directions for contestants to follow in the use of the score-card will be printed on the card, and it shall be the duty of the Director to call the attention of all the contestants when they are assembled to the printed directions.)

Why Not Run This Like a Musical "Spelling Bee?"

Say "Spelling Bee" to grandfather and his eyes will glisten with the memory of the fun he used to have in the old days when contests were a regular part of school work. Why not try out the Music Memory contest in the same way? Stand the contestants in a row and one by one as they fail to answer, let the contestants drop out. This puts a new spirit of play into an idea that has become the rage the country over.

5. *Grading the papers.*—In grading the papers the persons grading shall use the following schedule of points:

Recognition of selection.....	3
Correct composer	1
Correct spelling	1
Total	5

6. *The Winning Team.*—The team scoring the highest number of points shall be declared winner and shall be eligible to participate as a representative of the county in the district meet.

7. *Ties.—How Decided.*—In case opposing teams are found to be tied, the "Remarks" on the reverse side of the card shall then, and only then, be taken into consideration. After the child has written the name of the selection and the composer, he then during the continuance of the rendition may, in the allotted spaces upon the reverse side of the card, write a few remarks. These may pertain to the (1) descriptive; (2) form; (3) knowledge of its incipency; (4) moods that the child feels. It is not necessary that all these four points be considered for each selection. A grade of five is given to the remarks on each selection.

8. *The District Contest.*—The district contest shall be conducted in a manner similar to that outlined above for the county contest.

9. *How to Determine Representative to State Meet.*—One member of the winning team in the district is eligible to represent the district at the State Meet with rebate privileges. The member of the winning team in

the district contest whose record is highest in the county and district meets shall be the eligible member of the team for entry in the State Contest. (Note—It is necessary, therefore, that the County Director of Music keep accurate records of the score of each contestant in the county meet, for certification to the District Director if necessary). In case the records of the two members of the team in the county and district contests are the same, representation to the State meet shall be decided, as between the two members of the winning team, by lot.

10. *The State Contest.*—The State Contest in Music Memory shall take place the first Friday in May, at 10 A. M., in Austin, along with the other events in the State meet. It shall be conducted in a manner similar to that outlined for the district and county contests, using the same fifty selections as a basis, with the exception that the State Director shall have the option of continuing eliminations as long as thought practicable in an effort to break a possible tie and determine a State winner.

Selections to be Used in the Contest

The same selections will be used throughout the State and have been made with a view to giving public school children the broadest appreciation of the best work of the best-known musical artists. For the year 1922-23 contests they are as follows:

1. Minuet in G.....Beethoven
2. Moonlight Sonata (First Movement).....Beethoven
3. Turkish March (Ruins of Athens).....Beethoven
4. Toreador Song (Carmen).....Bizet
5. Cradle Song.....Brahms
6. Hungarian Dance No. 5.....Brahms
7. Fantastic Impromptu.....Chopin
8. Funeral March.....Chopin
9. Minuet Waltz.....Chopin
10. The Bee.....Francois Schubert
11. Pizzicato (Sylvia Ballet).....Delibes
12. Souvenir.....Drdla
13. Hungarian.....Dvorak
14. Largo (From the "New World Symphony").....Dvorak
15. Pomp and Circumstance.....Elgar
16. Soldiers' Chorus (Faust).....Gounod
17. Waltz (Faust).....Gounod
18. Molly on the Shore.....Grieg
19. Morning (Peer Gynt Suite).....Grieg
20. Spring Song.....Mendelssohn
21. Anitra's Dance (Peer Gynt Suite).....Grieg
22. In the Hall of the Mountain King (Peer Gynt Suite).....Grieg
23. Intermezzo (Cavalleria Rusticana).....Mascagni
24. Hallelujah Chorus (Messiah).....Handel
25. Caprice Viennois.....Kreiser
26. Liebestraum.....Liszt
27. By the Waters of Minnetonka.....MacDowell
28. To a Wild Rose.....MacDowell
29. Overture (Midsummer Night's Dream).....Mendelssohn
30. Intermezzo (Midsummer Night's Dream).....Mendelssohn
31. Nocturne (Midsummer Night's Dream).....Mendelssohn
32. Wedding March (Midsummer Night's Dream).....Mendelssohn
33. Mighty Lak' a Rose.....Nevin
34. Danse Macabre.....Saint-Saens
35. Ave Maria.....Schubert
36. Hark, Hark, the Lark.....Schubert
37. Marche Militaire.....Schubert
38. Unfinished Symphony (First Movement).....Schubert
39. Unfinished Symphony (Second Movement).....Schubert
40. Trauerei.....Schumann
41. Blue Danube Waltz.....Strauss
42. Knowest Thou the Land ("Mignon").....Thomas
43. Quartette (Rigoletto).....Verdi
44. Anvil Chorus (Il Trovatore).....Verdi
45. Misure (Il Trovatore).....Verdi
46. Pilgrims' Chorus (Tannhauser).....Wagner
47. Drink to Me Only with Thine Eyes.....English Folk Song
48. O Sole Mio.....Italian Folk Song
49. Swing Low, Sweet Chariot.....Negro Spiritual
50. La Paloma.....Yradier

The Interscholastic League has just published a University bulletin of "Reading Lessons in Music Appreciation" to be used as an aid in the preparation of students for the music memory contest. This bulletin gives a brief history of the orchestra and its component parts and detailed descriptions of the various instruments used in string choirs, woodwind choirs, and brass choirs, as well as instruments of percussion. Each of the contest selections is interestingly described in simple terms and in a way to excite the interest of children in the story of the composition, and there is a biographical sketch of each of the composers. It is suggested that the bulletin be used by public school teachers in reading and in that way be correlated with the teaching of reading.

When the Interscholastic League sent out its first announcement of the proposed contest, over three hundred schools immediately asked to be enrolled, and it is expected that fully fifteen hundred schools will participate in this first contest, including schools from the remote rural districts to the largest city schools. Under the plan the small country school has equal opportunity with the largest schools in the State.

Just what the influence of such a State-wide movement will be in musical circles is hard to foresee, but certainly it will create in all children an appreciation and understanding of music that would have been impossible in any preceding generation. It is a movement that should soon become nation-wide and that should receive the heartiest encouragement of the music trades.

Quoting from an editorial in the *Tacoma* (Washington) *Ledger*:

"In this day of jazz and the abomination of sound which passes for music, anything that will lead youth to know and consider the worth-while things that the great masters have handed down is to be commended. To know good music, real music, is to love it, and where there is love of music there is always promise of good morals, good citizenship, for love of the true and beautiful makes for better men and women, and a better world in which to live.

"It is a splendid thing, this making the children of the schools acquainted with the best there is in music; for to arouse their interest in the best things is to stimulate their appreciation of the truly good. When one becomes accustomed to the best, when one learns to read correctly the message that 'best' conveys, nothing but the best will avail.

"Good music, like good books, and the best obtainable in art, makes for a culture without which ethical, and even material, progress cannot be made by society. Anything that inculcates appreciation for and love of the best in music and literature, art and science, should be encouraged; and it is to be hoped that not only will these Music Memory Contests be made annual events in the schools, but that a 'follow-up' campaign will be pursued to the end that interest in the really worth-while shall not flag."

Look Out for the "Runner-up"

By H. L. Duboise

"RUNNER-UP" is slang, of course, but like all slang, it is very significant. It has a meaning all its own. Practically everybody in music, from Paderewski, Rachmaninoff, Grainger, Hofmann and Bauer down the line, has a "runner-up." That is, there is some one quite ready to step in and take your place if you fall behind. This is as it should be. The world must go on and there must be those to succeed you. However, many people fall behind long before they should, largely because they rest upon their honors and forget the "runner-up." Don't forget the story of Mendelssohn when he was rehearsing the *Scherzo* for the *Midsummer Night's Dream* for the first time. The first flutist of the orchestra refused to play it, declaring the passage was impossibly difficult for the flute.

"Ah," said Mendelssohn, with a smile, "if you refuse to play it, let Haache do it."

Herr Haache was merely the second flutist, the "runner-up." He played it without comment.

Making Cans out of Can'ts

By S. M. C.

"I just can't hold my hand up over the keyboard! My thumb always hangs down over the edge, and when I play my fingers are straight as pokers, no matter how hard I try to do as you tell me."

"Do you realize that with your faulty position it is almost impossible to secure correct motion, and to pass the thumb without dipping the hand when playing scales and arpeggios?"

"I certainly realize it, but it seems I just can't do things the right way."

"This is a wrong notion, and the sooner you get rid of it, the better for you. You evidently did not get a correct start, or you did not follow the directions of your teacher. Let us first try to get the correct position away from the keyboard. Lay your hand flat on the table; now arch the hand and have the fingers well rounded, then raise them up and down as I do. Let us do the same thing at the keyboard. See how the hand moves up and down from the wrist as from a hinge. Again place your hand on the table in its arched position, letting the finger tips rest on the table. Now move the forearm up and down, always coming back to the arched position of the hand. Now you have an idea of correct finger, hand and forearm motion. These exercises practiced daily on the table as well as on the keyboard, with a strong determination to succeed, will put you on the road to progress, and make *cans* out of all your *can'ts*."

Six Cardinal Points in Trill Playing

By Leslie Fairchild

MANY are the advantages in the proper study of the trill. In studying the trill we are carried back to first lessons when we were taught correct position and finger action. It would really repay many a mature musician to go back to this simplest of technical exercises (yet one of the most beautiful embellishments we have in music) which will benefit their technical ability to a great extent.

There are six cardinal points that the trill will help to improve, namely:

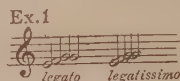
1. Correct position of fingers.
2. Finger action.
3. Mastering the legato touch.
4. Stretching the skin between the fingers.
5. Flexibility.
6. Strengthening nail joints.

To secure good results from any technical work, our motions should be greatly exaggerated. If the point at hand is "finger action," raise the fingers to the highest possible point. If it is for "stretching," let it be real stretching. What would "setting-up" exercises do in the way of muscle building if they were done in a lifeless and listless manner? The vim and exertion that we put into them net us our reward. It is the same with technical exercises as for setting-up exercises—we get out of them just what we put into them.

The following exercises will give the student some idea as to the value of the trill, and it is suggested that the students invent others that will suit their specific needs.

We will first start off using the trill to acquire a perfect legato touch which is used more often in piano playing than any other. This touch requires perfect balance of fingers, one note being taken at the same time another is released. It is, therefore, just as important that we release as that we depress the keys at the proper time. Unless we acquire this perfect balance of fingers there will be an overlapping of tones that makes our playing sound blurry and not clean cut. Of course, this overlapping or legatissimo touch is required in some cases; but if at the outset we master the pure legato style we will have very little trouble in mastering various other touches.

The student may ask just what the difference is between a pure legato tone and a legatissimo. A pure legato tone is one where the tones just touch each other. A legatissimo tone is where they overlap one another. The following example will illustrate this:



Now one of the first requisites to the acquiring of this tone is the proper releasing of the finger from the key while taking the next note; and this can be obtained through a mastery of the following exercise:



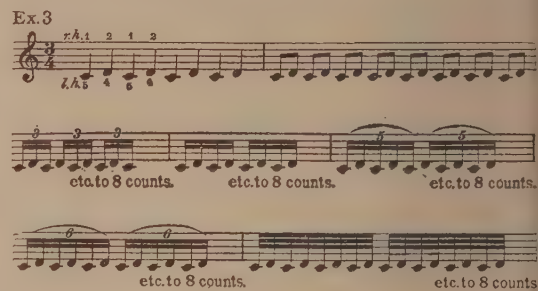
In the first measure press the key down promptly on the first count and release it as promptly on the second; press another key down on the third count and release it on the fourth; and continue in this manner.

In the second measure press down the second note just as the first one is released, the third one just as the second is released, and so on. Each alternate measure will follow these patterns respectively.

Practice this in extremely slow tempo, but use lightning finger action. Also highest possible finger movement and firm nail joints must be maintained.

When the above has been thoroughly mastered, begin working for velocity.

The following exercise will lead to a beautiful trill if made a part of one's daily study. Start it with an exceedingly slow tempo and high finger action. As the tempo increases use less and less finger action.



An excellent preparatory exercise for stretching the skin between the fingers and to whip the hand into shape for the trill, is given below:



Practice this in very slow time, with lightning finger action, legatissimo, and with fingers lifted to the utmost height.

In all this work strive to make each pair of fingers come up to those that are the easiest to work. If these exercises have been practiced conscientiously, the student may begin to apply shading and color that will transpose this technical exercise into a thing of beauty that will enhance our pieces that call for trill work.

The next study is to be done with each pair of fingers and to be worked upon until the merest whisper can be gradually increased to a fortissimo, and *vice versa*.

Take any tone of the scale and trill it with the one above. Begin *pp* and gradually increase to *ff*. Begin *ff* and decrease to *pp*. Combine these, beginning *pp* and increasing to *ff* and then decreasing to *pp*. Begin *ff*, decrease gradually to *pp* and then increase to *ff*.

Do not attempt any of the trill work with the hands together, unless it is in contrary motion. Contrary motion tends towards independence of fingers; while technical exercises done in similar motion have a tendency towards one hand setting the pace and the other following. Trills in double notes may be taken up as soon as they have been mastered in single notes.

The diligent study of the exercises mentioned will gradually develop a clean, pearly touch, which is so much desired in playing the piano.

"Training In"

By Ruth W. Capers

It is so hard for the little beginner in music to prepare her lessons with no assistance from mother. Yet so often I have had little folks whose mothers were so occupied with household and social duties that they could find no time to help the little ones with their early "struggles." The little minds cannot recall all teacher has told them, and consequently many exercises have to be repeatedly reviewed. Invariably the child becomes discouraged and interest lags. Then mother decides that "Sallie" is not making enough progress, and probably blaming the teacher for the trouble, decides that she must stop lessons.

Over and over again this has happened, until at last a solution to this perplexing problem offered itself. One of my girls of fourteen plans, in future years, to become a music teacher, and desiring some experience in this

line, asked me if I could suggest something. While Helen was very bright and talented, she was not yet capable of instructing anyone unassisted, though she was glad to offer her services free for sake of experience.

I asked her if she would care to go to the houses of several of my younger pupils on several days a week and assist them in their practice period. This would not only give Helen practical experience, but also greatly aid the little student and the teacher as well. All parties concerned were most willing to try this plan, and let me add that it met with the greatest success.

I am sure that anyone else confronted with this same problem will find this plan most helpful to all concerned. Children often learn more quickly from mentors near their own age than from older teachers.

The Young Musician and a College Position

By *ARTHUR L. MANCHESTER*

Conductor of the Elmira Symphony Orchestra

THERE is no phase of musical activity now open to the young musician that offers greater opportunities for both pecuniary and artistic success than college work in music. Nor is there any kind of professional activity which makes larger demands for breadth of musicianship and fullness of artistry. In no other field of music can be found a wider range of educational usefulness or a more pressing demand for initiative and the power of sustained and progressive effort. And nowhere else is there a more stimulating and continuous incitement to the development of broader, better and more generally efficient educational methods than in the college.

Much has been said of the freedom of the private teacher, of his unlimited liberty of action, but the principal freedom accompanying the work of the private teacher would seem to be the release from the keen, urgent and systematic impulsion toward improved methods and higher ideals and educational efficiency that characterize work of the true college. An experience of more than twenty years in college and fifteen spent in private teaching leads me strongly to believe that the private teacher is in far greater danger of becoming deadened, of falling into a rut, because of the absence of the intense and strict supervision so aggressively present in the college, but largely absent in the environment of the private teacher.

The College Atmosphere

Very many of the elements essential in the development of personal and professional strength of character and of individual ability are found in the college atmosphere. The college musician has unusual opportunities to put into practice educational ideals and progressive methods of instruction. These can be fairly tested and results accurately estimated. Weakness of plan, of methods, of presentation, will be invariably revealed. What is educationally true and strong will emerge from the test successfully. Operations are carried on under conditions and with a continuity of effort sufficient to demonstrate adequately the value of the thing undertaken. Passing by, for the moment, the teaching of specialties and their correlated theoretical subjects, a consideration of the power for musical good or evil the college musician can exert on the tendencies of the community in which the college is located and, through the college patronage, on the wide-spread territory from which the institution draws its students and over which it exerts a strong influence, will reveal a field of tremendous extent and unlimited possibilities, emphasizing the responsibility of the position he holds. The conscientious musician cannot contemplate this opportunity and responsibility and permit himself to fall into ineffective routine.

The facilities possessed by the college musician for the organization of choral societies, orchestras, ensemble classes and other forms of organized effort, and the fact that the student body is under such regulations as to make attendance upon rehearsals obligatory, simplify matters and render results more certain, giving him a decided advantage over his private confrere. Affiliation with a college gives better opportunity for installing concert and lecture courses and classes in music appreciation and kindred subjects, which reaching an assured public, can be made estimably valuable and afford a marked incentive for earnest and comprehensive research.

These conditions apply with equal force to work in harmony, counterpoint, composition and similar theoretical subjects. These being a required part of the curriculum in most colleges, assume the dignity of academic subjects. Classes are ready to the instructor's hand and every incentive is furnished the live musician to invest them with interest. It is obvious that pursuing these lines of work, comprising as they do the principal factors of breadth of view, profound musical knowledge and practical and efficient presentation of musical knowledge, the college musician finds his activities filled with never ending variety of aspect and ever growing interest. Such work, undertaken seriously and followed up persistently, cannot fail to react upon the musician's professional equipment and increase his power and earning capacity.

In teaching specialties, these conditions conduce to better work on the part of both teacher and student. The college atmosphere and the orderliness and system of college methods are felt in the work of the music department, assuring greater certainty in securing adequate results. The time of the student is so regulated, his work under such constant supervision, that there is much less

waste and stronger concentration of effort. The educational atmosphere of the college community provides a powerful stimulus, whose importance cannot be overestimated, when rightly applied.

The pecuniary returns to the member of the music faculty of a first-class college are sure and not subject to the fluctuations of the income of the private teacher. The salaries now paid in well-equipped, progressive and up-to-date colleges to competent instructors are, as a rule, larger than the income of a large majority of private teachers. The instructor in the college is not required to seek out his clientele. Beyond making his instruction such as to assure the reputation of the college, no responsibility for securing students rests upon him. His public is provided for him, and usually it is a public ready and waiting to profit by his work. He is free to devote his thought and energy to the work of instruction and providing ways and means for meeting the educational and artistic problems of the community. It is pertinent here to say that this devising means for developing the artistic standing of the community is one of the most interesting and stimulating phases of college work in music. It is at this point that the test of the college musician is felt. Upon his power to recognize the educational and artistic needs of the community, as they arise, and his ability to initiate and sustain adequate means for meeting them does the real success of his department depend. And not only so, but his own growth as a musician, the development of his powers as an educator and a musicianly constituent of the community are in direct proportion to his successful survival of this test. He has every incentive to arrange study courses, inaugurate artistic events and effectively carry on musical movements that will keep his department in the forefront of similar institutions and his community well advanced in all artistic activities.

Maintaining Your Stand with the College Faculty

If the director of a music department would maintain his stand on an equality with the other members of the college faculty, his preparation should include a sound and fairly comprehensive academic education as well as a most complete musical training. He should be a specialist in one or more musical subjects, piano, voice culture and singing, violin or organ, or a combination of two or more of these, and, at the same time so conversant with all that he can recognize good work in each. He should know the theory of music thoroughly and be

able to place it before his classes in a clear and interesting manner. He should be well acquainted with orchestral and choral music, and if he be able to conduct both orchestra and chorus, it will be much to his advantage. He should be able to lecture interestingly and logically on general musical subjects. To this summation of educational and musical equipment must be added administrative power of pronounced type.

To properly direct a college music department, correlating its various functions with the academic department and maintaining its standing as an integral part of the educational work of the institution, a combination of tact, firmness, executive ability and a knowledge of educational processes as applied to music as well as to education generally, is imperative. Vitally important also is ability to diagnose the characteristics, standards and needs of the territory from which the institution draws its patronage. And in no other position is the value of being a good "mixer," the ability to enthuse the people and arouse their sympathetic support of all measures intended to build up the musical interests of the community, of such great value. It may be thought that this is a large order, but the earnest young musician will find in it a stimulus for self culture and persistent endeavor, and he may be sure that rewards, both ethical and financial, lie awaiting him as he proceeds along his way.

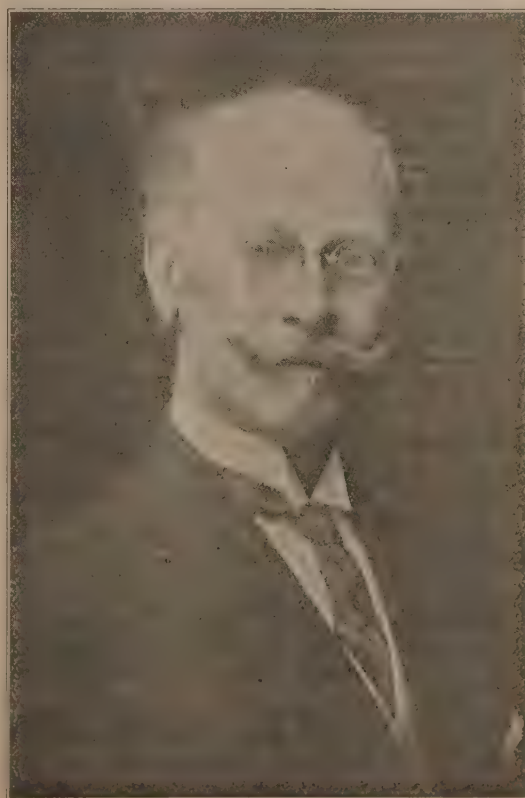
Heretofore, much of the training outlined in preceding paragraphs has been gotten in the school of experience. It would be well for those who intend to follow music as a profession to acquaint themselves with the opportunities and requirements of college work in music and so shape their student days as to acquire as much of this preparation during that time as is possible. The importance of the position, its far-reaching influence on the music life of the country and its financial possibilities combine to emphasize the sensibleness of such preparation. The trouble has been that too many directors of music in colleges have known little or nothing outside of music. This has lowered the dignity of the position and, in many instances, made it impossible to secure the hearty support of the college authorities. With the advent of music directors who can meet other members of the college faculty on their own ground comes a recognition that means progress. Hence it is very desirable that the director should be acquainted with English literature, modern languages, Latin, philosophy, psychology and mathematics. His reading on these subjects should be continuous and systematic. Of special importance is a knowledge of history, both modern and ancient.

Here is a field of musical activity in which dignity of position, opportunity for professional development, adequate financial and artistic reward and surpassingly interesting work combine. It is well worth the consideration of teachers.

Thus far emphasis has been placed on the advantages of a college relationship to the young musician. There is another angle from which the subject should be viewed, an angle of decided importance just now. It is within the bounds of reason to say that music is being universally cultivated. It is receiving a publicity that is significant. The almost innumerable schemes for its use and advancement in popular interest attract attention by their diversity and wide range of activities. Community sings, programs of various clubs, prizes offered for compositions, the interesting return of carol singing during the Christmas season, are indications of a musical interest and activity which cover the entire country. These statements are commonplace and are here mentioned for the purpose of focusing the point with which this article closes.

No Use for Desultory Teaching

This widespread interest in music can be made permanent only by supplementing it with a sound and comprehensive educational program. In the making and developing of this educational program all those who are desirous of seeing America become a truly musical nation should participate. Teachers (both private and those connected with institutions), players, singers, concert-givers and composers are concerned in it and should do their full part in its accomplishment. Of this group, this article is particularly concerned with those who teach. Desultory music teaching is not what is needed. A music-loving nation is the outcome of something more than a superficial singing of popular songs and the playing of jazz by orchestras and bands. Policies that dic-



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tate methods of procedure in general education should have influence here. The prospective citizen should be taken in hand and carried through his musical education in much the same fashion as is done in his general preparation for life. And this leads at once to the statement that organized education, as exemplified in our public school system and colleges, is the keystone to this educational supplement to popular musical enthusiasm. Under these auspices the work can be properly planned, systematized and tested. Such standardization as is possible can be had, and a forward-looking scheme of complete musical development nationally can be undertaken.

In such a scheme the college will take an important place. It can be made the most potential of agencies used. Ideally located in every section of the country, if those who are in authority perceive their opportunity and grasp it with vigor, the college can do more than any other agency, with the exception of the public schools, to develop a real and abiding knowledge of, and love for, music. The place it occupies is well known. The small college comes into vital contact with more than a half million of young people each year. This half-million young people become thoroughly saturated with college ideals. Their modes of thought and manner of action are colored by their life in these institutions, oftentimes undergoing radical changes. Returning to their respective communities, carrying with them these new viewpoints and methods, they infuse them into the life of their communities, touching many times their number and extending the influence of the college far beyond its own comparatively narrow limits. How can the power of such an agency be otherwise than tremendous? Who can measure the scope and potentiality of the power for good or evil wielded by the young musician who fully identifies himself with such an institution? What vistas of ideal, yet absolutely practical, musical development stretch out before him! What incentives for concentrated and persistent effort are his!

Here is a view of the relationship of the young musician to the college that should arouse thought. We are all ambitious to achieve personal success, but there is within each of us a chord that will respond to the call for a higher service than the mere attainment of personal ease and reputation. America shows this in every response she makes to the appeals of needy nations; and musicians are not lacking when the call comes to them to do a work for music that will be felt throughout the country and for the future. It is not the province of this article to detail what should be done in the development of this phase of college work in music; the purpose here is to make clear the call, show something of its importance and possibilities and, at the same time, indicate that it is a call that is not devoid of pleasant and stimulating rewards.

Singing Your Piano Pieces

By Martin Van Meter

HAVE you seen the immense amount of music now being published for children, in which the words of a little poem are introduced with the theme of the piece, so that the child can sing if it wants to? This music must be very successful; otherwise, publishers would not go on putting out more and more of it. Its value may be far greater than parents and children imagine. The piano is an instrument on which the notes are all ready-made. The pupil does not have to think about the tune at all if he does not choose to do so. When I was a youngster I actually had a teacher who ordered me not to sing while I played. No reason was ever given for this, but I obeyed. Since then I have found that many celebrated teachers have advocated singing during practice. Von Bülow said, "Who cannot sing while playing—whether with a charming voice or otherwise makes little difference—will never be able to play the piano musically"; and Reinecke used to say, "Play a melody just as you would sing it."

When Octaves "Leap-Frog"

By Sylvia Weinstein

WHEN octaves play leap-frog about the page, give them a little special attention and their "frightfulness" will vanish.

Strike the first octave; then let the fingers, as quickly as possible, touch but not sound the octaves intervening between this and the next one; and continue thus 'till the passage is finished. Do this many times, without watching the keyboard, until the feeling is experienced of the exact position of the intervals to be played. Then play without stopping to touch the intervening notes. The difficulty has vanished and a brilliant octave passage is the result.

Finding Fun in Teaching

If an Agassiz finds pleasure among fossils in order that he may interpret the great story of prehistoric life; if a Thoreau by Walden Pond is delighted with his studies of bugs and beetles; if a John Burroughs on his little patch of ground in the valley of the Mohawk glories in his life among the birds and bees; if a Luther Burbank is enraptured with his work of transforming a worthless desert cactus into an edible fruit, or in producing sweeter rose or fairer lily; if these and other workers, whose names are legion, revel in the love of their work, then by what term shall we designate the joy that should be the teacher's, who works not with mere fossils, nor with bugs or beetles, not with birds, bees or flowers, but with the child who is at once the most complex, the most plastic, the most beautiful, the most wonderful of all God's creation.—*Journal of Education*.

Producing the Staccato and Legato

By Mary T. Folta

To be the master of tones, to know just what to do to get a certain tonal effect, these must be the aim of the student of music.

Only a few persons, after hearing a tone, can reproduce it without knowing definitely the necessary physical action. However, this is not to discourage the average student of music. The young student may produce beautiful tones as well as the artist. It is only a matter of learning how to do the thing; and, with this in mind, we will consider the staccato and legato touches.

The staccato, that is, the ideal one, is a crisp, sparkling tone. It is a beautiful, joyous tone. When striving for staccato, keep in mind the following points:

I Allow the finger to touch the key before using it for the stroke.

II As soon as the key is struck jerk the finger away with a snap, as if it had touched a red-hot stove.

Carry out these two suggestions, and a pure, crisp staccato tone will always be the result. And the faster the action of jerking away, the more beautiful and detached will be the tone.

The legato tone has one thing in common with the staccato, namely, touching the key before sounding it. The wrist should be as low as possible and the hand and fingers well arched. Now, as the finger strikes the key, the wrist rises, the finger remaining on the key. If the tone is to be a soft one, strike the key slowly as the wrist gradually rises. If the tone is to be loud, quicken both actions.

The fullness and roundness, the ringing and carrying qualities of the tone, depend fundamentally on the action of the wrist. The wrist is raised just as the key is struck. Don't raise it after the key is struck, because that is only a waste of energy and a futile action. The raising of the wrist as the key is attacked helps to make the tone beautiful. Hence the important rôle of the wrist in legato playing.

If a staccato note is followed by several legato ones, then you have an opportunity to show your artistic abilities. The artist would make the abrupt change very marked. Give particular attention to such seemingly insignificant details, without the least hesitation, and you will win your audience.

The Lure of Mozart

LIKE a beautiful river the fame of Mozart comes down to us through the changing scenes of thirteen decades, at every turn expanding in volume and reflecting back on the world more and more of its ineffable vitality. Why? In "Music and Life," by W. J. Turner, we read: "Why do we come back again and again to Mozart? Mozart haunts us because, though he is not academic, he does not harrow our emotional nerves; he is not like Wagner, a man letting off rockets in an excited crowd; or Tchaikowsky, a sentimentalist crying for the moon; or Brahms, a middle-aged man remembering his mother and his first love; or Franck, a man shut out from heaven; he is not a mere tube through which blow his aspirations, his sentiments, and his regrets, in a more or less chaotic flood; he is that most mysterious of Nature's secrets, a great creative artist, whose work, purged of all emotional dross, flies straight at the imagination.

"All the truly great composers have moments of this power, and I confidently appeal to the judgment of all intelligent music-lovers when I say that it is the most enduring and precious quality of their art. It haunts and pervades the mind, but it produces no single emotional reaction."

The Highest Pleasure in Music

By Edward Dickinson

THIS higher musical pleasure, like the agreeable sensation produced by tones, is, to a large extent, natural-born in the mind, not the result of education. Some of the most sympathetic and appreciative lovers of music I have ever known did not know one note by its name from another. I have often been astonished to observe the genuine appreciation of the profounder music—Wagner, Schumann, Beethoven, and even of Bach, of the part of very young people whose other faculties were only beginning to develop. But, although the emotional delight is so largely natural and instinctive, yet it is capable of cultivation. And I believe that its cultivation should be largely a chastening process, directed not to intensifying it, but to leading it toward world objects. Sentiment is a noble thing; it belongs to the immortal part of our nature; but if it is misdirected, degenerates into sentimentality, and it is not at all a noble attribute.

Avoiding a false and enervating sentimentalism, we have only to fix our attention on works of art that are truly beautiful and elevated, and there is little danger that the emotional side of our nature will become debilitated, or will over-balance our common sense faculties. There is but one rule to follow here, and that is never to play any worthless music to yourself or to others and never listen to it when anyone else plays it, if you can help it, without being impolite.

Better to be Impolite

And I am not sure but that it is better to be impolite than to listen to shallow and worthless music. Rule of good taste in art, which some writers have tried to lay down, will not help you much. It is only by constant association and familiarity with great works of art that one comes to understand and enjoy them.

We must realize that the spirit of beauty is infinite and that the standard of beauty that we have in our minds is, at best, only fragmentary and incomplete. I must be our constant effort to broaden it and make it conform more and more to the standards that exist in those masterpieces of the arts which the cultured world agrees in calling true and immortal. We must lay aside all conceit and prejudice, realizing that our own artistic judgments are necessarily imperfect. When we come in contact with some famous work which seems to be outside of our sympathies, we should not say, "I find no pleasure in this; I will let it alone and go to something that I can understand;" but rather, "This work bears the name of an artist whom the best judges have pronounced to be great, and the work is called one of his masterpieces. I cannot see its beauty, but that must be because I am not yet educated to it; I will study it, and, perhaps, by and by, I shall appreciate its qualities." You may be sure that such a disposition will finally be rewarded. Every student ought to be constantly under the influence of some great master. If one were to study every day six months the masterpieces of Greek sculpture, architecture and poetry, the result would be an elevation of taste and sharpening of the aesthetic perception which would be of incalculable benefit to his whole intellectual life. If one should take Dante's "Divine Comedy" right into his every day life for a year, until he had fairly risen to the height of its sublime imagery and aspiration, he would never again feel any admiration for the shallow sentiment and the cheap adornment of the transient novelists and versifiers of the day. So every student of music should have at hand for daily study such works as the sonatas and symphonies of Beethoven, the "Well-tempered Clavichord" of Bach, the songs of Schubert and Schumann, or Wagner's "Lohengrin."

Learn to Love Beauty

One who comprehends such works loves beauty, pure and undefiled. Take every opportunity to hear the works of the masters; listen to them not passively, but with the mind on the stretch to take in every shade and detail; and then you may be sure that the emotion you feel is true and healthy, that you are part author of the work, for you have created it in your soul anew, that its beauty lives for you, and that you live more truly and nobly for its influence upon your mind.

"Un concours ne signifie jamais rien" has been the cry of a certain faction at the Paris Conservatoire for years, yet there are probably more contests for prizes and honors at the great French school than anywhere in the musical educational world. Out of thousands who have won prizes, honorable mention, and other distinctions, only a very few have ever passed the examination of the great world of immortal fame.

The Poetic and Melodic Gifts of the Negro

An Excellent Paper for Reading at Musical Clubs

By R. EMMET KENNEDY

EDITOR'S NOTE: The author of this article is a widely-known writer, lecturer and entertainer, whose studies of the Southern negro have brought him wide praise. He was born at Gretna, La., and has been studying negro

folk-songs since his youth. The late Booker T. Washington said of him, "You have the ethical understanding of the negro people. I feel that you have made a real contribution to the literature regarding my race."

MORE than four decades ago, speaking of negro music, in his preface to *Cabin and Plantation Songs*, Thomas P. Fenner said: "It may be that this people which has developed such a wonderful musical sense in its degradation, will in its maturity produce a composer who could bring a music of the future out of the music of the past. At present, however, the freedmen have an unfortunate inclination to despise this music as a vestige of slavery. Those who learned it in the old time, when it was the natural outpouring of their sorrows and longings, are dying off, and, if efforts are not made for its preservation, the country will soon have lost this wonderful music of bondage."

While it cannot be said that Mr. Fenner's prophecy has been fulfilled outright, still, it is pleasing to know that several negro composers have made very satisfactory excursions into the extensive field of folk melody and have brought forth many gems from the plentiful store which still remains theirs in their own right.

To anyone interested in the elementary forms of primitive music and poetry, this field of Southern slave music is one which is filled with surprises both profitable and delightful.

Music and poetry of this nature are largely the possessions of the plain, common people; the unlettered folk who have not lost the gracious charm of being natural; those delightful, primitive people, the peasants of every nation. In all ancient literatures we find splendid examples of inspired rhythmic chants and songs which were intoned to the accompaniment of musical instruments. The ones most generally known are: the Hebrew psalms and canticles given in the Bible; the lyrics and legends of the pastoral Greeks and Sicilians; the runes and saga-songs of the Scandinavians, and the ranns, engyls and battle-hymns and lamentations of the pagan Celts. And in all of these there is a sublime simplicity of expression, in both music and poetry, which lays upon the emotions more readily than some scholarly production of any of the renowned masters.

In our own day the untutored negro of the South possesses this charm of inherent creative ability to an astonishing degree. He is wonderfully gifted musically and fairly tingles with poetic tendencies, alive with sentiment and ready imagination, unconsciously expressing his thought in the direct, rhythmic language of true poetry—crude, semi-barbarous poetry, if you will, but savoring of the true essence. His partiality for high-sounding words, his wonderful way of mispronouncing them, his splendid gift of euphony, and his fluency in making what the French call "liaison," help materially to make the negro a little more than passingly interesting. He is a noteworthy factor when it comes to summing-up literary values, and his original melodies and delightful dialect can never fail to bring him his just right to immortality.

Of recent years the deluge of so-called "rag-time" and "coon-song," has had an unhappy tendency to give the impression that the negro is nothing more than a quaintly humorous mimic. "Rag-time" does not express the true negro sentiment. It is a caricature of the people, a stage-picture invented by some exaggerating minstrel.

The nearest approach to expressing the negro nature was reached by Stephen Collins Foster in his plantation songs, among them the well-known *Old Folks At Home*, *Old Black Joe*, *Nellie Was a Lady*, *Massa's in De Cold, Cold Ground* and *Old Kentucky Home*—songs that will live as long as there are voices to sing them. Yet these songs cannot be accepted as perfect specimens of negro expression, because they are a trifle too polished and sophisticated to be typical of the simple, uneducated negro. Foster has given us beautiful tone-poems of a sort of negro sentimentalism, but he has missed the true psychology of the negro temperament, which is the thing that fascinates and makes him so interesting a study.

Some writers on the subject have tried to rob the negro of originality of musical expression, declaring that most of his melodies are fragments caught from white masters, paraphrased and dilated to suit the sentiment he wishes to express. And in the case of the Creole songs of the Louisiana negro, some writers have tried to trace a relationship to the old Spanish and Provencal compositions, such as *La Guitarrada* and *La Media Noche*, and to the once popular melodies of Lullu, Rameau, Boieldieu, Adam and Flotow. Such may be the case regarding the folk songs; but their religious outbursts and devotional songs are essentially spontaneous. They are the unpremeditated melodies that

have never been learned or pondered over and worked out for effect; the extemporaneous outpourings of simple souls. It is in the devotional songs that you find the true racial characteristics, the peculiarities of rhythm and interval, the manner of intonation, and the fantastic interweaving of the major and the minor modes. It is in these, if we thoughtfully examine the melodies of these despised people, that we find to what a remarkable degree they are possessed of the poetic sensibility.

Like the music and poetry of all unlettered folk, these productions are of a purely sentimental and emotional quality, most noticeable in that form of devotional song or spiritual which the Baptist negro refers to as "ballets." They are original expressions of religious fervor, melodies that unconsciously sing themselves into being, the words, excellent specimens of primitive poetry.

Let us listen to the crooning of an old man in one of his scriptural moods, early in the morning. He is sitting in the shade of a persimmon tree, with the fragrant blossoms dropping around him, with a bunch of willow saplings before him, cutting them into slats to make into baskets which he will sell to the "mah-shawn" woman for carrying vegetables. As he works he is thinking of the many years that have gone over him and of his unprepared condition if death were to call him away suddenly, and the uncertainty of life in general. Gradually his thought finds expression in song, the improvised melody faithfully recording the melancholy wistfulness of his mood as he sings:

Ex. 1

Wen de clouds hang heav-y and it look like rain,
O Lawd how long— Wen de sun's draw'n wa-tuh from
ev-er-y vein— O Lawd— how long—



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"W'en de clouds hang heavy an' it look like rain,
O Lawd, how long?
Well de sun's draw'n watuh fum every vein,
O Lawd, how long?"

"About dis time anuthuh yeah
I may be gone
Within some lonely grave-yahd—
O Lawd, how long?"

"If I had a-prayed w'en I was young,
O Lawd, how long?
Well, I would not had such a hahd race to run.
O Lawd, how long?"

Then picture to yourself a moonlight night in late autumn. It is way up on the bank of the Mississippi river, far away from the noise and rumble of the town. You are sitting out on the front gallery of an old plantation house, watching the fireflies glimmering in and out among the jasmine bushes and listening to the mocking-birds' songs of ecstasy in some far tree. After a while, a weird snatch of melody goes over you on the night wind. You listen again, and it sounds like the burthen of a funeral dirge. You know then that some colored person is dead in the quarters and all the members of the church are ranged around the room, singing the departed spirit along the undiscovered road, where blind and childish faith leads them on unquestioningly. The night is filled with mystery and your soul with melancholy as you hear them sing:

Ex. 2

O who's gwine close my dy-in' eyes, O Lawdy?
Who's gwine— close my dy-in' eyes,— O an-gel— O
an-gel?— Who's gwine close my dy-in' eyes?—

"O who's gwine close my dyin' eyes?
O Lawdy!
Who's gwine close my dyin' eyes?
O angel, O angel!
Who's gwine close my dying' eyes?"

The emotion grows more intense as the night grows older and the chanting resolves itself into a sort of incantation reminiscent of the fearlessness and fatalism of savage ancestry mingled with a sort of triumphant resignation that came with superimposed Christianity. You experience a sort of elemental thrill as you hear them sing:

Ex. 3

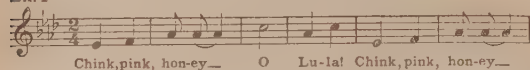
Wen I lay my bod-y down, Ay Lawd, in de grave yahd.
Wen I lay my bod-y down, Ay Lawd, in de grave yahd.
Think yu hear my cof-fin soun, My soul be sing-in'
un der de groun, Ay Lawd, sing-in' in de grave yahd.
Tell de bell an-gel I jus' got o-vuh, Well I jus' got o-vuh at las'

"W'en I lay my body down,
Ay Lawd, in de grave-yahd;
W'en I lay my body down,
Ay Lawd, in de grave-yahd;
Think you hyeah my coffin soun'—
My soul be singin' unduh de groun'—
Ay Lawd, singin' in de grave-yahd:

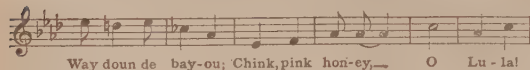
"Toll de bell, angel, I jes' got ovuh;
Toll de bell, angel, I jes' got ovuh;
Toll de bell, angel, I jes' got ovuh;
Well, I jes' got ovuh at las'."

The next picture is a group of women, in the bean field, picking snap beans for market. They are ranged in rows, down the long aisles of beans growing on upright cane-reed trellises, and they are singing in unison, with perfect rhythm and sympathy, a handful of beans emptied into their baskets with each cadence. They have been at work since sunrise and it is now nearing the time for resting. One woman takes the lead, singing each line of the chant alone, the others forming the chorus. Her mind is a medley of reminiscences, and, thinking aloud, she fits her fancies to a plaintive melody, the others falling in with her and supplying the different harmonies with musicianship that is bewildering. The song has a naiveté about it that is charming.

Ex. 4



Chink, pink, hon-ey, O Lu-lal Chink, pink, hon-ey



Way down de bay-ou, Chink, pink hon-ey, O Lu-lal



Chink, pink, hon-ey, Wat you ev-uh gi'n me.

"Chink, pink, honey,
O Lula!
Chink, pink, honey,
Way down de bayou.

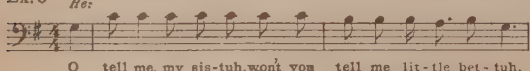
"Chink, pink, honey,
O Lula!
Chink, pink, honey,
W'at you evuh gi'n me.

"Chink, pink, honey,
O Lula!
Chink, pink, honey,
One ole faded hankchuh."

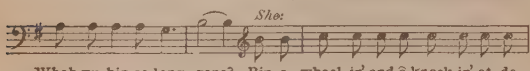
And so on for many verses, until her fancy is exhausted and the baskets are filled with beans and the picking ends.

It is not surprising to find in such impromptu ditties as this a kind of relationship to that variety of accumulative song found in the whimsical and delightful collection of jingles attributed to good old Mother Elizabeth Foster Goose of Boston; but one is surprised to find something of the same spirit pervading the labor chants and play songs entering into some of the devotional songs, oftentimes with a kind of reverential gaiety. Some of these are known as "cawntes himes" (contest hymns), and are usually sung at Saturday night contests at the negro Baptist churches. A prize is offered, in most cases a basket of groceries, and the singer keeping the floor the longest gets the prize. A man takes the part of questioner, and a woman the part of answerer. The man asks the same question again and again, the woman being required to give a different answer each time until her imagination is exhausted and his questioning plays her out. A splendid example of this kind of song is as follows:

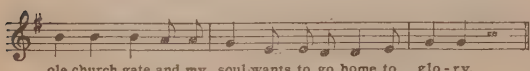
Ex. 5



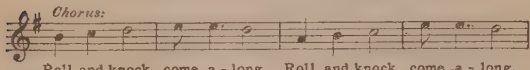
O tell me, my sis-tuh, won't you tell me lit-tle bet-tuh,



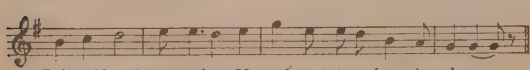
Whah yu bin so long gone? Bin a-wheel-in' and a-knock-in' at de



ole church gate and my soul wants to go home to glo-ry,



Roll and knock, come a-long, Roll and knock, come a-long,



Roll and knock, come a-long, My soul wants to go home to glo-ry.

(Man asks)—

"O tell me, my sistuh,
Won't you tell me little bettuh,
Whah you bin so long gone?"

(Woman replies)—

"Bin a-wheelin' an' a-rockin'
At de ole church gate,
An' my soul wants to go home to glory."

(Full chorus)—

"Roll an' rock, come along,
Roll an' rock, come along,
Roll an' rock, come along,
My soul wants to go home to glory."

(Man)—

"O tell me," etc.

(Woman)—

"Bin a-drinkin' fum de fountain
Dat nevuh runs dry,
An' my soul wants to go home to glory."

(Chorus)—

"Roll an' rock," etc.

(Man)—

"O tell me," etc.

(Woman)—

"Bin a-walkin' wid de angels
An' a-waitin' on my Lawd,
An' my soul wants to go home to glory."

(Chorus)—

"Roll an' rock," etc.

(Man)—

"O tell me," etc.

(Woman)—

"Bin a-listenin' in de valley
An' a-lookin' fo' de light,
An' my soul wants to go home to glory."

(Chorus)—

"Roll an' rock," etc.

(Man)—

"O tell me," etc.

(Woman)—

"Bin a-weepin' like a willuh
An' a-moanin' like a dove,
An' my soul wants to go home to glory."

(Chorus)—

"Roll an' rock," etc.

(Man)—

"O tell me," etc.

(Woman)—

"Bin a-servin' my Redeemuh
An' a-singin' 'roun' de th'one,
An' my soul wants to go home to glory."

(Chorus)—

"Roll an' rock," etc.

The negro thinks in pictures; and while the result is often fantastic in the extreme still it gives evidence of a fine, unhampered imagination. Though he is declared by some writers nothing more than a mimic or an imitator, what are considered his imitations never embody the form or thought of any supposititious model. The essence is always native.

Aside from the songs of the various Indian tribes and the collected negro songs of slavery days, there is but small claim to what might be called American folk-song proper. Probably it is due to the fact that the country is yet young and has not had time to have its romantic memories and emotions crystallize into musical memorials, the possession of no single person, but the common property of the people from generation to generation.

It is only within recent years that we have come to know very much about the music of the American Indians. Some of the modern musicians and students of ethnology have given their attention to collecting, transcribing and publishing these Indian melodies, which, like the melodies of the negro, play an important part in the development of folk-music in this country. And while there are undeniable characteristics that suggest barbarism, slavery, long suffering, pent-up emotion and all the other elements that speak the poetry of the beginning of things, there is also a native charm and an individuality that must always link with the growth of the American nation, a beautiful unconditional bequest from the lesser Red and Black Brothers of which the White man should be justly proud.

At the bottom of Art is this essential condition—teaching. The aim is neither gain nor glory; the lone aim of art is to teach, to elevate gradually the spirit of humanity; in a word, to serve in the highest sense.—D'INDY.

Examples and Illustrations

By Elizabeth A. Gest

CHILDREN are natural imitators, and it is a good plan for the teacher to give frequent keyboard examples and illustrations of how some things should be done.

When the example is purely technical it is important for the pupil to watch the teacher's hand to understand the point in question and try intelligently to do likewise. Some pupils receive a much more definite idea of what is required, technically, by seeing a concrete example than by listening to "do" and "don't."

But when the illustration is purely musical, it is much better for the pupil to close the eyes and listen, for often the pupil will be so much engaged with the external points of interest that the value of the musical expression will be lost, or at least lessened. Instead of saying "now let me play that passage for you," it would be better to say "now close your eyes and listen while I play that passage." Then play it as it should be played and, if necessary, play it as the pupil played it, but follow again with the correct way. Slight exaggerations may even be made to impress the pupil more forcibly. Ask the pupil if he noticed any difference in the two renderings, and let him explain the difference and play the passage in the correct way.

This listening with the eyes closed is very good for all pupils, particularly for those whose musical sensibility is more or less conspicuous by its absence, and it is a great help towards improving the ear, musical feeling, and interpretation.

Variety

By Ada Mae Hoffrek

No one relishes the same diet every day in the week; in fact, if the same food is continued every meal for any length of time our physical being rebels and we develop various ailments. Caviar and Pate de Foie Gras every day in the week is just as bad as a steady diet of corn beef and cabbage.

The same thing applies to music. Every composer has a distinct style of his own; and if you give the one writer's compositions repeatedly, his nature will rebel against them, even though the student may be unconscious of the cause, and you may not observe it. Too much of the works of one composer may make the student physically ill, as well as to make him lose in music generally.

The same applies to one style of composition. Variety is said to be the spice of life and it surely applies to our musical activities. The teacher who has a great variety of music to choose from is the one least likely to have yawning pupils.

When giving a recital alternate your numbers with different styles of compositions and composers and thus get the desired change. Many a student has given up the study of music without the teacher realizing that insufficient variety in his selections was the cause of it.

Studying that New Piece Without a Teacher

By Sidney Bushell

For years and years I have studied in the following manner: I hear a composition. I like it, I resolve to learn it. If one can secure a phonograph record by the master he heard play it, during the process of learning, it will help the student to keep his enthusiasm for it. Although you may call the phonograph only "canned music," much can be learned from the full records.

Go slowly and surely. Get everything technically correct. Do not attempt to put any feeling into the new piece, until you have learned the frame work and can play it accurately and fluently. When you have done this for some time, put the "signs" into your rendition—those "signs" which are printed upon the music. Practice it this way for some time. All this rounds off the rough edges from your piece, polishes it, shades it, finishes it.

Now you are ready to put your personality into the composition that you have learned by long and hard study. Remember, in the first place, it must be a piece that strongly appeals to you, one that you recognize as suited to your "style." It will be as an artist paints a picture; you will put a little more color here, a little less color there. You must play the classic as your soul bids you. You must be "as the child," in everything but experience and the quality of restraint.

Good Piano Playing: How Can the Average Piano Player Tell Whether it is Good or Bad?

By W. J. HENDERSON

The following is part of an excellent series of articles which have been appearing from the pen of the noted critic, Mr. W. J. Henderson, in "The Outlook," in which Mr. Henderson has also discussed the subject from the vocal and from the violin standpoints.

WHEN you go to hear a pianist, what do you expect? If you expect what you should not and the pianist does what he should, you will be disappointed. If you expect what you should and the pianist cannot fulfil his obligations to his art, you will be disappointed; but this time with unassailable reason. Too many persons regard music and its performance as some sort of mystery, comprehensible only to those possessed of special training, whereas to a certain extent any one who has a good ear and will apply common sense to his consideration of music can determine whether he ought to enjoy it or not.

If music is an art at all, it is the art of beauty in sound. We need not torment ourselves by trying to arrive at a definition of beauty. Let us confess at once that beauty has never been successfully defined, and that it is entirely a matter of opinion. But the fact remains that among the cultivated peoples of the world there is a pretty general consensus of opinion. In regard to music, the general view is that its fundamental beauty is the beauty of tone. If the sounds produced by instruments or voices are harsh, rough, impure, or, in a word, noises rather than musical tones, beauty cannot exist. For that reason we may without hesitation assert that the chief object of all musical technic is the production of euphonious tone. Probably that is what Liszt had in mind when he declared that three things were needed to make a pianist: "First, technic; second, technic; third, technic." What he undoubtedly meant was that a perfect and inexhaustible technic is essential to good piano playing, for the reason that without it nothing can be made to sound beautiful.

Making it Beautiful

Therefore let us begin with some reflections on the art of playing the piano. Nothing is more generally understood than what constitutes good piano performance except what is good singing, and this is reserved for future discussion. The million amateur pianists find that their greatest difficulty is to strike the notes written in all the "hard pieces" which the masters have given us. It does not seem to occur to these amateurs that about the mechanical difficulty of fingering all those notes the composers never thought at all. They took that part of the execution for granted. So should we. A professional pianist ought to be able to strike the notes in any of the standard piano compositions, to strike them while proceeding at the correct tempo, and to accent them correctly. False notes are simply forbidden.

But while playing the right notes the pianist ought also to be able to make them sound beautiful. No matter how intricate the passage, how rapid the succession of thirds or octaves or other combinations, no matter how complicated the polyphony, the tone drawn from the piano must be beautiful, or the performance fails of its ultimate purpose—namely, to restore to living, breathing eloquence the instrumental song which sleeps in silence on the printed page till the clinging kiss of the interpreter breaks the spell.

The piano is undeniably an instrument of percussion. Its tones are produced by the blows of hammers on metal strings. And the purposes of interpretation are often best accomplished by emphasizing the percussive nature of the piano. But the hammer of Thor or the ax of Sergei Prokofieff is not the hourly companion of the great artist of the keyboard. His chief aim is to disguise the percussive character of his instrument and to make it seem to sing. This semblance of singing is the greatest desideratum of all musical performance. What musicians mean by a singing tone is one that has a smooth and steady flow. In a series of singing tones united in a musical phrase the vocal quality is imparted by so performing them that they seem to be organically united. One note passes into the next without a noticeable break in the continuity of sound, yet the articulation between the two tones is not blurred, as in the exquisite cantilena of a Bauer or a Gabrilowitsch. This is the acme of legato, as it is called, and a pure, smooth, sustained legato is the foundation of musical performance, whether vocal or instrumental. It is the first and indispensable requisite of musical beauty.

The piano of to-day is capable of a far finer legato

than the early ones. We have better strings, better sounding-boards, better key actions, and better pedals. We possess sound-sustaining devices unknown to the makers of Mozart's and Beethoven's pianos. Yet the illusion of song has always been sought by pianists. Johann Sebastian Bach's son Emmanuel wrote:

"Methinks music ought principally to move the heart, and in this no performer will succeed by merely thumping and drumming and by continual arpeggio playing. During the last few years my chief endeavor has been to play the pianoforte, in spite of its deficiency in sustaining sound, as much as possible in a singing manner, and to compose for it accordingly."

Mozart cherished similar ideals. He demanded of the pianist a smooth, gliding movement of the hands, so that the passages should flow like wine and oil. In order that the vocal character of piano music might be preserved, Mozart wrote continually in the cantabile style (*cantare*—to sing) and developed many of his melodic thoughts from simple successions of notes of the scale. One often wonders whether Elly Ney ever heard of the wise sayings of Emmanuel Bach and Mozart.

But, while the singing melody is the basis of piano music, as it is of all other music, it is not the whole of it. Upon this foundation is reared an artistic structure in which variety in unity shows forth in all its engaging qualities. No one would wish to forego the pleasure experienced in hearing a pianist perform rapid passages with perfect smoothness and equality, with sonorous force and sunny clarity. While the pure cantabile melody may be the trunk of a composition, the florid passages are the natural and beautiful exfoliation, and we would regard some naked trunks as comparatively wintry objects.

In the performance of brilliant passages, and also in certain types of melody, the staccato, or short, sharp touch is required. The listener is justified in demanding that when a pianist has a staccato to play he shall play it musically. Singers use the staccato, and the instrumental performer therefore can form a vocal idea of this type of utterance. What, then, is to be said about rapid passages in simultaneously sounding tones, thirds, sixths, and octaves, as the musicians would put it? Always the same: the tone must be musical. But here enters another addition. The balance must not be destroyed. The accord must consist of two or more tones, one of which usually belongs to the melody. The listener must require the player to make the melody clear at all times and to give to the accordant or discordant notes precisely the amount of force needed to make them furnish the harmonic character to the performance.

Clearly Defined Outlines

This is one of the most exacting requirements of artistic performance, for the pianist who expects to preserve the outline of his melody and the balance of his subsidiary voice parts (as they are called) at all times must possess fingers and wrists trained to the utmost pliancy and independence, and he must have them under such command that they execute his wishes automatically. The pianist cannot be thinking all the time just how hard he is to strike this or that note. His mind is rather intent on the larger matters of phrasing and the adaptation of his tempi and his broader dynamics to the interpretation of the composition.

We now come to the subject of rhythm. With all due regard for the brilliant liberation of their spirits by the much-liberated Cyril Scott, the untrammelled Ornstein, and other colorists of the impressionistic school, the music-lover will without doubt continue to insist on a clearly defined outline. Now in music the clarity of the outline of a composition depends not only upon a neat enunciation of the separate tones, but upon a perfect relation of their relative lengths, their varying degrees of force, and their utterance in unmistakable groupings called phrases. The phrasing of an instrumental composition is founded upon the same artistic principle as the lines of a poem, and the preservation of the identity of the line can be accomplished only by a correct treatment of the meter.

Not all the angels;
In heaven nor;
The demons down;
Under the sea;
Can ever dis sever my soul;
From the soul of;
The beautiful Annabel Lee.

If you read it that way, the rhythm is spoiled, though it is impossible altogether to destroy it, while the phrasing—supposing it for the moment to be piano and not word music—is wholly ruined. But even when the lines are correctly phrased, the rhythm will still be imperfect if just the right emphasis is not laid on every syllable. In the larger forms of musical composition the melodic phrases are often very extended and the rhythms not simple, but compound. It is therefore the business of the pianist to convey to the hearer a clear and unmistakable outline, so that he may recognize the phrases of a melody and the melody as a whole. If you hear a blurred and uncertain melody, groping, as it were, its way toward you, be sure there is something wrong with the performance. The most uncouth or vague melody can be played in such a way that the responsibility for its defects will be shown to be the composer's, not the performer's. And when one thinks of perfection in rhythm one thinks of Josef Hofmann, the master of phrase and accent.

One of the commonest faults in piano playing is underestimating the relative sonorities of the upper and lower strings. The high treble notes are sounded by short strings with short vibrations; the bass strings are long and have more enduring vibrations. Pianists often forget this and make the bass of a passage resound so that the treble is obscured and the outline of the melody lost. Obviously a composer wishes that everything shall be heard, but in proper proportion. It must be plain to the reader that good phrasing is impossible when the bass overbalances the treble, except in cases where the melody is in the bass.

Foot-Notes

Perhaps enough has been said about the office of the hands. Now, a word as to the feet. The possibilities of the pedals are very great. The amateur of music, unfortunately, has been taught to call them "loud" and "soft." But a pianist can play just as loudly without using a pedal as with one. He will, however, obtain a different kind of loudness. When a pianist strikes a key, he raises a damper, and as long as he holds the key down the strings of that note will vibrate freely till their vibrations die out. When on striking the key he also depresses the "loud" pedal, he raises all the dampers in the instrument and thus permits all sympathetic strings and their overtones to vibrate.

When he depresses the soft pedal, he shuts off one of the strings of a note (in a modern grand each note has three) and causes the instrument to give forth a more veiled tone. By various combinations of pedals and the union of such combinations with the several kinds of touch, pianists produce those extraordinary illusions of changing qualities of sound which we call tone colors. It is not essential to an intelligent enjoyment of piano playing that one should know all about touch and pedals, for touch is so subtle that, in the last analysis, it becomes an individual gift. But even a tyro can understand that some difference must result when you strike the key with a stiff finger or a relaxed one, with the flat surface of the extremity or with its point.

Finally, as to interpretation. This brings us to indeterminate quantities, for, while it is easy enough to decide when the interpreter is entirely wrong, it is impossible to pronounce a conclusive verdict when several admittedly great artists disagree. The true artist assimilates the composition. It becomes a part of his own artistic organization. When he gives it back to the public, he gives himself as nourished by Beethoven, Chopin, or Schumann. But at least the thoughtful listener can study the manifestations of the performer's temperament. Intellect and emotion must each play its proportionate part. As the author of this article has said elsewhere, "Music is a glorious ship on the ocean

Liszt at the Court of Napoleon III

By the PRINCESS PAULINE METTERNICH

ETUDE readers who may have missed the October issue will be pleased to know that the Princess Metternich's "Memoirs of Richard Wagner" may be obtained in that issue or secured in book form in "The Days That Are No More" (E. P. Dutton Co.)

INTIMATE pictures of the great are always interesting. This fascinating silhouette of the magnetic Liszt is somewhat different from his conventional musical portraits, yet it has a direct interest for the musician and music lover.

I always had a great liking for Franz Liszt, not only as an artist, but as a man. Personally he was more sympathetic to me than Wagner. Liszt was indeed vain—what great artist is not?—but he was so infinitely kind-hearted, so magnanimous, so loyal in his friendships, that one readily overlooked his little vanities, when he came into closer contact with him and got to know him thoroughly. I like to recall his visits to Paris, where he was a frequent caller at our house. During one of these visits it so happened that Gounod had invited us to an evening party, and when he heard that Liszt was in Paris he begged us to ask the latter in his name to attend the soirée. Strange to say, Liszt and Gounod did not know each other, so that my husband and I were the means of bringing them together. Liszt accepted the invitation. On our arrival we were greeted most effusively, Liszt in particular because he was Liszt, and we because we had persuaded him to accept Gounod's invitation. He already wore the priestly asscock, and in point of fact was no longer greatly inclined to enter artistic circles. We had assured him that he could not refuse without offending Gounod, and his kindness of heart prevailed over his scruples. He came, saw, and conquered.

How Gounod Sang

When the formalities of introduction were over, Gounod sat down at the piano and sang as he alone knew how to sing: in a weak and rather muffled voice; is true, I might almost say in a voice that would have sounded ugly to those who can only admire bell-like tones, but with such an incredible charm of delivery that all who heard him were in raptures. He sang various extracts from his own "Faust," and took the parts of soprano, tenor, and baritone by turn with such consummate mastery, that even Liszt could not get over his astonishment. When Gounod at last stopped, Liszt told him that he would gladly play something from "Faust," but must ask for a copy of the music, as he did not know the opera well enough to play from memory. Gounod declared that he only had the orchestral score, whereupon Liszt laughingly replied that it did not matter, and that with the composer to help him out he would be quite content with that. The score was placed on the music-rest, and he opened with Gretchen's first meeting with Faust; then went on to the waltzes, in which, as in the rest, he introduced marvelous improvisations; and so on to the end. All present were fascinated and delighted. "That's enough," he suddenly said. "In honor of the Princess I'm going to play her favorite piece—Rossini's 'Carità.'" He played it exquisitely—as a matter of fact, I have never heard it played by anyone but Liszt.

After the Gounod evening there were some musical evenings at the Embassy, at which Liszt was the center of attraction. Incredible though it may sound, I cannot resist mentioning the fact that Liszt once proposed to me that he and I should play a waltz of Strauss as a duet! The idea of refusing would never have entered my head, for on such an occasion, when the gathering was quite an intimate one, it would have been simply foolish to do so. "With the greatest pleasure," I replied, and fearlessly dashed into the fray with the waltz "Moths." I had never played so well in my life, for of course one could only hear Liszt. My strumming was like the buzz of a gnat beside the ear of a lion. At one of these cheery musical evenings our friend Saint-Saëns appeared. Liszt suggested that we should play together on two pianos, an offer that was enthusiastic-

ally accepted. It was a memorable experience to hear such a pair. "There's no doubt about it, we two play remarkably well together," said Liszt, and laughed heartily over this self-praise. Then he turned to Saint-Saëns, and exclaimed: "It is possible to be as much of a musician as Saint-Saëns; it is impossible to be more of one!"

A Soirée at the Tuileries

The Emperor Napoleon and the Empress Eugénie had heard of the Liszt evenings at our house, and wanted to have the great pianist as their guest. We were ordered to take him to the Tuileries. The invitation went out to him and to us in the form of a little dinner-party. After dinner the Emperor asked Liszt to play to him. Once more he gave a rendering of my favorite "Carità," then he played a charming waltz of Schubert's, which he called "Backhändel," but which, I believe, is not known under that title. He wound up with the *Pregiera* from Rossini's "Moise." At the end came a series of powerful tremolos, and when it was over, the Emperor said to him: "How well you imitate thunder!" This praise acted like an unexpected douche of ice-cold water. The chilling effect, however, was pleasantly counteracted the next day, when the Emperor conferred upon the artist, through my husband, the Legion of Honor. Finally Count Walewski the Minister of Fine Arts at the time, approached us with the request that we should persuade Liszt to let us take him to one of his receptions. This was not such an easy matter, and it needed all the arts of cajolery to induce the great man to accept the offer.

Liszt was, of course, at once assailed with entreaties to play, and I may proudly confess that, if I had not pressed him so hard, not a single note would have been heard from him that evening. He was not merely out of humor, but downright angry, and said to me: "You're putting the bear through his paces!" Fortunately Mlle. Viardot-Garcia, the famous singer and incomparable artist—for grandeur and style in singing, there was no one but Lilli Lehmann who reminded me of her—was present (and in her gracious way she came to my rescue, by asking Liszt to accompany her for the "Erlkönig." And so it was that I gained my point and heard the "Erlkönig" sung by the Viardot with accompaniment by Liszt. It would be scarcely possible to hear a finer, a more impressive, combination.

Memories of Chopin

Liszt left Paris, and we did not meet him again until years later in Venice, and that, too, in 1881. I was alone one evening, deep in a book, the door opened and "Herr Liszt" was announced. He came from Wei-

mar, where he had organized a musical and poetic memorial celebration on behalf of the unforgettable Marie Mouchanow (*née* Nesselrode and a niece of the celebrated Chancellor's). In a Grand-ducal summer-house, which he had decorated with flowers and plants, and in the middle of which he had had a bust of the dear departed set up, he performed, for the benefit of her friends and admirers, the pieces which she had been wont to play with such rare skill, and ended with an "Elegy" dedicated to her as a farewell greeting. After speaking to me of Marie Kalergis, he added: "I know that you loved her. You ought to have taken part in our memorial celebration." He went up to the piano, opened it, and on that evening, which I spent alone with him, he played more beautifully than I had ever heard him play before. He must have sat there for two hours, pouring forth the music of the spheres. In some strange way he seemed to have assimilated all that was characteristic in the playing of our dearly beloved friend, for from time to time he would say, half to himself: "That's how she used to play Chopin; that's how she used to render that phrase."

When he took his leave, tears stood in his eyes, and he said: "Marie Mouchanow in passing away has left a void that no one and nothing can ever fill for me. I was deeply attached to her. Life has lost much of its savour for me now that she has gone." Then he held out both hands to me, said good-bye, and added: "I shan't play any more—you have heard me for the last time." And, indeed, I never heard him play again.

From Paris he once sent me a beautifully bound copy of the arrangement of "Lohengrin" for the pianoforte. On the front page are inscribed the following words, written by his own hand: "Copy belonging to Madame la Princesse de Metternich, as does her very humble servant, F. Liszt." Naturally I am not a little proud of this twofold possession.

Developing Rhythm in Children

By Mme. Jean de Horvath

THE teacher is often surprised at the inability of pupils to play even a simple melody, say in four-four time, with a good rhythmical swing. This is referring more particularly to those little pupils to whom even "The Little Drummer" by Papini is a serious task. The following expedient is passed on to others:

Get the pupil to march in time to the melody which is being played. This always creates a bit of merriment in the studio, while at the same time accomplishing the desired result.

It is rather surprising to us older musicians, whose heads are so full of tunes that we seldom walk along the street without humming under our breath a fragment of our "latest love" and unconsciously keeping step, to realize that the impression made by a melody on the brain of the average small pupil is very slight indeed.

I have often said to a little player, "Do you hum your pieces over when you are away from your violin?" and the look of wide-eyed wonder in return is sufficient answer.

Have you ever, I wonder, had the experience of being on a noisy trolley and indulging your Grand Opera longings, and then had the car to stop just as you reached the climax? Well, it's all in a life-time; but the fact remains that nothing is more conducive to the development of this preeminently necessary quality than to take one's music along into daily life.

To pupils, I would say, "Hum your solos, whistle them, pace them off, as well as practice them on your chosen instrument."



A REMARKABLE LISZT GROUP
In this picture may be noted Chopin (seated behind Liszt) Sterne, Paganini and Rossini.

How Tabulations Help

By G. F. Schwartz

THE time has come when filing cases, card indices and tabulated records are no longer looked upon as a mere novelty or fad. They have indeed become an absolute necessity in the efficient management of affairs. In all lines of activity persons who are expecting to accomplish something, gladly accept and intelligently use any or all of the above mentioned means of handling their work more satisfactorily.

For various reasons, systems or methods of training for the music student are more or less lacking in orderly and practical arrangement. The rapid development of musical theory during recent decades, and the constant pressing forward among musicians of all classes is in part responsible for this state of things. Fifty or so years ago text books were relatively few and far between; now, we are fairly deluged with texts on all the branches of musical theory. The result, however, especially with the average student even after several years of study, is very often a woeful state of confusion.

As a means of remedying or at least relieving this condition, it seems quite possible that we may get some ideas from the "efficiency expert" that should prove of considerable assistance. The musical efficiency expert will no doubt never produce a musical composer, but it will be largely the student's fault if, after giving efficiency methods a fair trial, he fails to grasp and hold clearly in mind the fundamental facts of musical theory.

The resourceful student may arrange for himself numerous tabulations dealing with a great variety of detail. These may be kept in a small indexed file so that they will be convenient for frequent reference. Additions and elaborations will constantly suggest themselves, until eventually the student will possess a valuable compendium of his subject. To illustrate the plan a few tabulations are herewith given. These may be typed or written on a regular 3 x 5 filing card, and indexed according to the character of the information which the card carries.

Table 1 deals with the character of intervals found on the various degrees of the major and minor scales; the character of the interval being determined, of course, by the number of semitones which it contains. The student should become as familiar as possible with these values (actual memorizing is not recommended) so that in the construction and analysis of chords it will not be necessary to make a review of intervals.

Table No. 1—Character of Intervals on Each Scale Degree

	MAJOR						MINOR					
	2	3	4	5	6	7	2	3	4	5	6	7
T	M	M	P	P	M	M	M	m	P	P	M	M
ST	M	m	P	P	M	m	M	m	P	P	d	M
M	m	m	P	P	M	m	M	m	P	A	M	M
SD	M	M	A	P	M	M	M	M	A	P	M	m
D	M	M	P	P	M	m	m	M	P	P	m	m
SM	M	m	P	P	m	m	A	M	A	P	M	M
LT	m	m	P	d	m	m	m	m	d	d	m	d

Letters at left in vertical column indicate scale degrees. Letters indicate: M = major, m = minor, P = perfect, A = augmented, d = diminished. Arabic numerals indicate the intervals: seconds, thirds, etc.; reading this table cross-wise, and keeping the abbreviations in mind, we find that the step from the tonic to the second scale degree (do to re) is a major second, from the tonic to the third scale degree (do to mi) is a major third, from the tonic to the fourth degree (do to fa) is a perfect fourth, etc. The table may also be read from top to bottom; thus we have a major second on the tonic (do to re), a major second on the super-tonic (re to mi), a minor second on the mediant (mi to fa), etc.

Table No. 2—Triads Classified According to Construction

Triads	Major	Minor	Diminished	Augmented
Fifth	P	P	d	A
Third	M	m	m	M
Major	I, IV, V	ii, iii, vi	vii°	
Minor	V, VI,	i, iv	ii°, vii°	III+

The letters in this table: P, M, m, d and A have the same meaning as in the first table. Capital Roman numerals indicate Major triads; small numerals indicate minor triads; small numerals followed by a circle indicate the diminished triad; and the capital Roman numeral followed by the plus sign indicates the Augmented triad. The table will read: Major triads, formed by combining a major third and a perfect fifth, are found on the first, fourth and fifth degrees of the major mode and the fifth and sixth degrees of the minor, etc.

Table No. 3—Sept-chords Classified According to Construction

Seventh Triad	M	m	M	m	d	M
Major	I ⁷ , IV ⁷	V ⁷	ii ⁷ , iii ⁷ , vi ⁷	vii ⁷		
Minor	VI ⁷	V ⁷	iv ⁷	ii ⁷	vii ⁷	III ⁺

This table reads like No. 2, excepting of course that seventh-chords are classified instead of triads. Thus on the tonic, in major, we find a major triad combined with a major seventh, etc.

The next table (No. 4) shows the equivalence of the major and minor triads of a key with those of other keys. This table may be made out in all keys up to seven sharps and flats. It serves as a thorough drill in scales, keys and signatures. Its real purpose, however, is to establish complete familiarity with the possibilities of the "common chord" in diatonic transition.

Table No. 4—Triad Equivalence

C	I	ii	iii	IV	V	vi	vii°
G	IV	B♭ iii	D ii	F I	G I	G ii	
F	V	F vi	G vi	B♭ V	D IV	F iii	
f	V	d i	e i	b♭ V	c V	a i	
e	VI	a iv	b iv	a VI	b VI	e iv	
a	i	ii°	III+	iv	V	VI	vii°
e	iv			d i	E♭ VI	b♭ V	
G	ii			C ii	E I	F I	
F	iii			B♭ iii	B IV	C IV	
C	vi			F vi	A V	B♭ V	

The first column of the upper half of the table, for example, indicates that the tonic triad in C major may also be the sub-dominant triad in G major, the dominant triad in F major, and so on (capital letters indicating major and small letters minor); similarly, in the lower half of the table one will read: the tonic triad in A minor is the same as the sub-dominant triad in E minor, also the super-tonic triad in G major, etc.

Various tabulations may be made classifying chromatic chords. Thus we may tabulate according to the chord member which has been altered, or the tabulation may be based upon the scale degree which has been raised or lowered to effect the chord. The following table gives only the more usual augmented sixth chords, and the arrangement is based upon the chromatic alteration of chord members.

Table No. 5—The Augmented Sixth Chords

	MAJOR	MINOR
5 R	$\begin{smallmatrix} \text{♯} \\ \text{V}4 \\ 2 \end{smallmatrix}$	
5 L	$\begin{smallmatrix} \text{♯} \\ \text{V}4 \\ 3 \end{smallmatrix}$	$\begin{smallmatrix} \text{♯} \\ \text{V}4 \\ 3 \end{smallmatrix}$
3 R	$\begin{smallmatrix} \text{♯} \\ \text{vii}4 \\ 3 \end{smallmatrix}$	$\begin{smallmatrix} \text{♯} \\ \text{ii}4 \\ 3 \end{smallmatrix}$
3 L	$\begin{smallmatrix} \text{♯} & \text{♯} \\ \text{vii} & \text{vii}5 \end{smallmatrix}$	$\begin{smallmatrix} \text{♯} & \text{♯} & \text{♯} \\ \text{ii} & \text{vii} & \text{vii}5 \end{smallmatrix}$
1 R	$\begin{smallmatrix} \text{♯} & \text{♯} \\ \text{ii} & \text{ii}5 \end{smallmatrix}$	$\begin{smallmatrix} \text{♯} & \text{♯} \\ \text{iv} & \text{iv}5 \end{smallmatrix}$
1 L		

In the above table the letters R and L in the column indicate "raised" and "lowered," and refer, of course, to the chord members as indicated by the numerals 1, 3 and 5.

To illustrate, the chord $\begin{smallmatrix} \text{♯} \\ \text{V}4 \\ 2 \end{smallmatrix}$ in the key of C, is found in major only and results from raising (in this case by means of a sharp) the fifth of the chord, G B D[♯] F (with F of course in the bass).

One more table only is suggested. It relates to the various ways in which transitions may be affected. Numerous supplementary tabulations dealing with details of one sort or another may be added.

Table No. 6—Modulatory Transition

Diatonic	Through Common Chords Intermediate Keys Enharmonic Changes Modal Chords*
Chromatic	Deceptive Cadences Free-entering Chromatics
Enharmonic	Interchanges of vii ⁷ of V, iv, ii v ⁷ , vi ⁷ , ii ⁷ Aug. Triads

* Neapolitan sixths, minor sub-dominant, etc.

The above transitions may be illustrated by the following symbol forms:

Common Chords, C (vi = G ii).
Intermediate keys, C (V = D IV) (I = A IV).
Enharmonic Changes, C [iii = c♭ iv].
Modal Chords, C (N = A♭ IV) (N° indicates the Neapolitan sixth).

Deceptive Cadence, C V⁷ resolved to A♭ I (instead of the C I).

Abrupt Chromatic, C I followed by D♭ V⁷ (c being the common note).

Interchanges of vii⁷, c (vii⁷ = a vii⁷) (a♭ and g♯ are here enharmonic equivalents).

Interchanges of V⁷, etc., C (V⁷ = b iv⁷) (f and c♯ are here enharmonic equivalents).

Interchanges of I⁺ V⁺, C (I⁺ = D♭ V⁺) (g♯ and a♭ are here enharmonic equivalents).

Parenthesis with the equality sign indicates that the chord is one only. Brackets with the equality sign indicate an enharmonic equivalent.

It should be noted that an "Enharmonic Change" implies a change of each chord member whereas an "Enharmonic Transition" implies a change of one or more but not all of the chord members.

The six tabulations which have been suggested may be preceded by certain elementary ones. For instance the "Circles of Progression":

(1) Circle of perfect fifths in major and minor: C, G, D, etc., a, e, b, etc.

(2) Circle of perfect fourths in major and minor: C, F, B♭, etc., a, d, etc.

(3) Circle of alternate major and minor thirds: C, E, G, B, etc.

(4) Circle of alternate minor and major thirds: C, E♭, G, B♭, etc.

(5) Chromatic succession. See Bach's *Well-tempered Clavichord*.

The student will find it helpful to consult various texts on musical theory, using at first only the simple and more conventional ones, and from these select that which seems to be most essential. Terms and statements, especially those which seem to conflict, should be carefully investigated and an effort made to select that which is most clear and concise. Gradually the material thus gathered should be tabulated and filed as has been suggested. Thus there will be built up a broad, reliable and accessible knowledge of the subject. With this as a foundation the student may proceed with greater confidence to the more pretentious tasks of harmonic analysis and composition.

A Cure for Careless Fingering

By S. E. Jennings

SAVE in that rare individual who will sometimes pop up, just as "an exception to prove the rule," accuracy is a matter of careful thought and training. With a right start, and occasional prods, almost any student may acquire a really accurate use of the fingers.

To insure correct fingering, the child should be taught that the five fingers should be over five keys—each finger over its own—not hanging down off the keyboard, as is too often the case with the thumb, nor flying up in the air, as the second and fifth fingers frequently do, but curved and lightly touching the keys, each finger prepared to strike at a moment's notice. This should be emphasized till it becomes second nature to the child. till each finger is "at home" over its own key. As the child returns home from an errand, so should it be made to feel that the finger which goes abroad after another key must return to its home, that is, to its five-finger position.

The pupil should be taught that, as people have names, so have the fingers—1, 2, 3, 4, 5—and that when a finger goes on an errand from home the numbered fingering tells which of them is to do the work. This appeals to the child; and if he has not too many wide skips pressed upon him and too rapidly, there is little danger that he will develop a habit of careless fingering.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M. A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

A Teaching Plan

MUCH of the piano teacher's success depends upon his cleverness in conducting the lesson. Excellent equipment, technical skill, broad musicianship—all these are important factors; but, after all, it is the "personal touch" that crowns the whole. Apropos of these observations, we quote again from Marmontel's *Conseils d'un Professeur*, under the heading *During the Lesson*:

"A teacher should place at the disposal of his pupil all of the time which has been agreed upon. I say all of this time, for, outside of social relations, or of some special interest which he has in the pupil, he should refrain from an undue extension of the lesson. In the first place, this fatigues the pupil, and, in the second place, if this disinterested act of good will is not properly understood, another lesson, that is confined rigorously to the specified limits, will be considered too short. No conversation foreign to the material of the lesson should take the place of relevant details.

"To set before the pupil an example of serious work, to whet one's interest in the lesson by allowing it to absorb one's entire attention, to avoid every sign of impatience or boredom, to take due account of even the slightest effort or successful attempt, in fine, to arouse a love for study by rendering even the most arid task interesting—this is the secret of the master who wishes to inspire in young minds a true devotion to their art.

"If lessons are given at one's own home, carefully avoid inopportune calls, and never interrupt the lesson except when absolutely necessary. On my own part, I am exceedingly annoyed if I am obliged to leave my pupil for a single instant; every minute thus lost to his work seems to me a veritable theft.

"At the end of the lesson the teacher should briefly summarize his instructions and point out the work for the lesson following."

A recent pupil complained that she gained little under her former instructor, because the latter spent the most of the lesson time in answering the telephone or doorbell. Another discouraged pupil told of a teacher who exploited at the lesson her aches and pains, or, for variety, her domestic troubles! Let us remember that, in giving a lesson we should be constantly "on the job," and that, with M. Marmontel, we are committing petty larceny when we employ the pupil's rightful time for our own purposes.

Lesson Fees

What might be called the "average" fee per lesson among the better class teachers in the large cities, including Chicago, St. Louis and eastward?

It is difficult to strike anything like an average as to lesson charges, since there is little coöperation among teachers in this respect, and each one is practically a law unto himself. This lack of unanimity is quite evident from the results of inquiries which I have recently made of leading teachers in the two cities you mention, and also in Boston and New York. A summary of the replies is as follows:

1. *St. Louis*: The average charge for good local teachers is five dollars per hour lesson, although occasionally a higher rate is in force. One leading teacher is mentioned as commanding four dollars per half hour.

2. *Chicago*: Replies from two well-known musicians indicate that prices range from eight to fifteen dollars per hour. One correspondent says: "I believe ten dollars per hour is about the average price charged by the best teachers. I have assumed you want prices of *art* grade. There are hundreds of good ones who charge six to eight dollars per hour."

3. *Boston*: An excellent grade of instruction is here given for five dollars per hour. Several teachers of special experience and reputation, however, receive ten dollars per hour.

4. *New York*: My correspondent, a leader in the musical world, says: "I understand that prices here range from five dollars to twenty-five dollars an hour. Of course, if you begin at the very lowest level, you will find persons willing to give lessons for as little as fifty cents, and the same is certainly true of Boston. But twenty-five dollars seems to be the upper limit, and it represents, in my mind, a degree of extortion that is outrageous; it is, in no conceivable case, worth that sum to any student."

I present these statements without comment, and should be glad to receive data from other communities. Meanwhile two debatable questions suggest themselves:

1. Is any teacher justified in charging twenty-five dollars per hour for regular lessons?

2. Is it possible or desirable for teachers to agree upon certain standard rates in a given community?

I wish these questions might be considered by musical clubs or conventions!

Music and Married Life

Formerly it was the tradition that a young woman who married thereby relinquished all thoughts of a musical career. Girls who had expended money and time for years upon a musical education, and who had made a reputation for pianistic prowess, proceeded after marriage either to forget as much as possible of what they had learned, or to use their ability only for occasional amusement.

Now comes the new era, in which married life often means opportunities rather than restrictions. I hear frequently from former pupils who are wisely educating their children in music, and incidentally those of their friends. Several have worked out clever kindergarten schemes, and have made these a force in their communities.

I have also several friends, married ladies, who make it a rule to learn a new piano program each year, and, when this is mastered, to produce it in the form of a recital for friends or even for a wider circle. Others regularly engage in ensemble practice—trios, violin sonatas, four- or eight-hand piano music. Others, again, are active members of musical clubs, or, better still, are engaged in musical settlement work.

Why not, even if you have neglected your music for many years, take it up again with renewed energy? You may be a little rusty at first, but a course of careful and systematic practice should produce gratifying results. I have been led to these reflections through receiving the following letter from a lady, who furnishes proof of their validity:

"In the December ETUDE a mother writes of her resuming piano practice, after some years devoted to home duties. I want to give a few lines of encouragement to organists who for various reasons (not the least of them jealousies and music committees), have been in a dormant state for some years. I am again taking organ work at the age of fifty-four studying new things. My teacher congratulates me on what I have accomplished in three weeks' practice with Mendelssohn's *Third Sonata*. Bach is also engaging my serious attention. There should be mothers and fathers in the world; but it is not necessary for them to give up entirely their personal accomplishments to care for a home. Children, too, are naturally proud of what their parents can do along unusual lines.

Ponder over these words, mothers of the Round Table, and if you are "in a dormant state" musically, take courage to unfurl again the banner of musical achievement!

Technical Versus Musical Values

How would you rank the technical value of the works of the following composers: Czerny, Cramer, Clementi, Heller, Köhler, Pischna?

Piano studies range all the way from those which are mere finger exercises to those of distinct musical and interpretive value. According to this gradation, the above names would stand in the following order:

Pischna,
Czerny,
Köhler,
Cramer,
Clementi,
Heller.

The *Sixty Progressive Exercises* by J. Pischna, are frankly "technical studies in trills, chords, passage-work and arpeggios." They furnish a kind of encyclopædic review of technical devices up to the time of Beethoven, and while they have no constructive musical value, they are thorough drill-masters in the development of muscular dexterity. Their special merit lies in the fact that each exercise is transposed into many other keys, and that its intrinsic technical value is enhanced by its application to various rhythms and accents.

With Carl Czerny (1791-1857) we find technical materials marshaled into correct musical forms. While, however, the musical interest is entirely subordinate, the studies are yet melodious, and of symmetrical structure. The hand of the clever and experienced teacher is every-

where apparent. Each technical device known to the early nineteenth century becomes the text for useful and complex treatment, so that the studies as a whole furnish "a mighty arsenal of mechanical appliances."

The studies of Louis Köhler (1820-1886), called "the heir of Czerny," contain a certain modicum of musical interest, and are chiefly valuable in the early grades. Once popular, they are becoming rapidly shelved in favor of more attractive and up-to-date works.

In the studies of J. B. Cramer (1771-1858), we find a decided increase in musical interest. Technical figures are here presented clothed in attractive harmonies and a concentrated, pithy style of expression. Discretion should be used in selecting the best of these studies, since, as with Czerny, many are now relics of a by-gone pianism.

Muzio Clementi (1752-1832), "the father of pianoforte playing," has left a remarkable collection—the *Gravitas ad Parnassum*—in which all the styles and forms of piano music, from the ancient canon to the virtuosos flights of his day, are unfolded in attractive musical guise, and with the skill of the accomplished composer as well as experienced pedagog. By cleverly making useful technical devices factors in genuine musical expression, Clementi paved the way for the modern étude, glorified in the works of Chopin, Liszt and Rubinstein. In studying these études of Clementi, we are sitting at the feet of one of the world's greatest piano teachers.

As examples of genuine musicianship, too, we may cite the modest but delicately modelled études of Stephen Heller (1813-1888). In these, while studying technical problems the pupil is at the same time developing the powers of interpretation and of good taste, since they are invariably characterized by structural finish and graceful poetic conceptions.

Doubtless there are occasions when the purely technical studies, such as those of Pischna and Czerny, are best fitted for the pupil's needs. The teacher should take care, however, that too much of such arid work may not be a severe blow to the pupil's inspiration, and that the final emphasis shall be placed upon those studies which stress as far as possible the canons of genuine musical worth.

Studies for Small Hands

I wish for advice about a pupil nine years of age, who has just finished "Matthews' Graded Course No. 3." I had to omit several studies in this grade as she has such small hands; so please tell me what studies to give her that would be equal to the fourth grade of the Matthews' course, but suitable for small hands. Also when teaching Matthews' course is it necessary to employ any other studies?

I suggest for your pupil the studies by Heller, Op. 47. Most of these are within the compass of small hands, and the others can be easily adapted. All, too, are of intrinsic value.

For more technical studies, how about the first book of H. Berens, Op. 61? These are excellent for the cultivation of ordinary running passages.

The Matthews course provides in itself sufficient material in the line of formal studies. These may, however, be supplemented on the one hand by such technical exercises as scales, arpeggios, and on the other by occasional pieces.

Exercises from Pieces

What do you think of the plan of extracting exercises from pieces?

It is a plan of which I heartily approve, since it logically connects the different phases of a pupil's study and gives direct application to pure technic.

Work in technic is of two kinds: general and specific. Under general work we include those forms of scales, arpeggios and muscular exercises which underlie all piano playing, and which should, therefore, be continually cultivated as a background for all grades of study.

But in actual piano pieces we are constantly meeting new phases of this material, unique figures in which fragments of scales and arpeggios are combined, musical progressions of double notes (such as those in Chopin's *Nocturne in G major*), and the like. Each of these is best mastered by taking it out of its connection and subjecting it to intensive analytical study.

Here, then, is the opportunity for inventing special exercises. Such exercises may be grouped under three heads, as follows:

An Unused Thumb-Joint

By Eugene F. Marks

How many piano pupils think of the thumb as possessing three joints? Ask your pupils, "How many joints have your fingers?" and they will give the correct answer, "Three." Then continue, "How many joints has the thumb?" and the majority of pupils will reply, "Two." In fact, I discovered one pupil, a young girl, who evidently had never realized that her thumb possessed the third joint. The long (metacarpal) bone of the thumb seemed never to have moved far from the hand. However, when we consider that the metacarpal bone of the thumb corresponds to the (metacarpal) bones of the hand, and not to the long bone (phalanx) of the finger, it is not difficult to understand that in some instances it accustoms itself to this near position to the hand.

As long as the small positions in technical exercises were adhered to, this defect in the pupil's thumb position caused no inconvenience; but as soon as extended positions (octaves) were attempted in her technic a dead-lock occurred. The first joint of her thumb failed to act; and her thumb refused to leave its close proximity to the hand, excepting beyond the second joint. This allowed her the expansion of only the interval of sixths on the keyboard.

Observing that a surgical operation was not necessary, as it was only the result of disuse, the defect was explained to the pupil and she was requested to force this bone gently to move outwards by assisting it with the other hand, doing this occasionally during the day. At the next lesson the improvement was surprising; and, by keeping the matter before the pupil at each lesson, the defect gradually disappeared, and in a few months the thumb was moving in the desired direction.

Nature will quickly assist herself if started on the right road. However, if you feel doubtful as to procedure in case of deformity in the hands and fingers of your pupils, consult a physician, though many minor imperfections can be remedied by the teacher, especially such a slight one as a finger joint refusing to articulate. Several pupils with such defects have come under my observation and a physician never has been called to correct them. Start the physical members to working in their natural channel, and nature will carry the work onward successfully.

Among the "first elements" in touch presented to a pupil should be the action of the joints of the fingers, especially that of the first joint, which is used so much in piano-playing. As to the thumb, it has six movements, and five of these are used by the pianist, while one, rotation, is possessed by none of the fingers. Usually we devote a great deal of attention to the action of the four fingers, and the thumb is left to care for itself; but, considering the capability of the thumb to move freely in all directions, especial consideration should be given to this neglected digit.

"Polishing" Your Lesson

By Izane Peck

THE enterprising music student should do good, clean work—like Gold Dust Twins—let us say. He should polish the week's lesson before he takes it to his teacher.

The first day after the new assignment has been made, a certain portion of the lesson might be thoroughly learned; the second day's practice should result in a second portion of assignment being well worked out; and so each succeeding day.

The last day's practice should be left free for the Saturday cleaning. On that day every bit of the lesson should be gone over. Any part which is not clear cut in delivery or which rings "false" should be polished. That is, difficult parts should be repeated until the cleansing process is complete and the pupil has made sure that nothing has been omitted that is essential to the clear presentation of the lesson.

The student's arms are willing Gold Dust Twins who do the work at the command of the brain which directs the polishing.

THERE is a "reach" to music which the other arts have not; it seems to "get" to you in an exhausted mood and quiets and refreshes where a book or a picture is not so sure.—CHARLES M. SCHWAB.

Josef Hofmann's "Nocturne"

Announcement of the Première Publication of a Much-Demanded Composition by the Eminent Virtuoso

MUSIC lovers, who have attended the recitals of Mr. Josef Hofmann during the last few years, have been fascinated by a set of lovely "Mignonettes" (*The Children's Corner*), which Mr. Hofmann had kept in manuscript form for a long time, but which were so insistently demanded that he at last concluded to permit them to be published.

In this set was an extremely melodic and beautiful number known as the *Nocturne*. Its engaging character, its clean melodic outline and its very effective climax have made it popular at once with audiences. THE ETUDE feels it an honor to present this number for the first time in print in this issue. We are confident that its appealing nature and the success that has greeted it at all of Mr. Hofmann's recitals, where it has been performed, indicate that it will very probably be known as *The Hofmann Nocturne*, just as the *Rubinstein Melody in F*, the *Paderewski Minuet* and the *Rachmaninoff Prelude* are similarly classed. Such compositions are inspirations and are rare. This work is comparatively easy to play and in due season will appear also for violin and orchestra.

As a composer, Mr. Hofmann is perhaps much better known in Europe than in America, where his works in the larger forms have been done before large audiences repeatedly. His five concertos are masterly compositions,



JOSEF HOFMANN

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rich in orchestral coloring and filled with scholarly development of delightful themes. His *Humoreske* and *Valse Caprice*, *Opus 53*, for piano have been widely played.

After Mr. Hofmann's meteoric success during his tours of the world as a child, he was placed under the instruction of famous masters, including Moszkowski and Rubinstein, and, in addition, the eminent teacher of composition, Heinrich Urban, with whom he studied for a long time. Only the immense demand for Mr. Hofmann's services as a pianist has kept him from developing his great talents in composition. Anyone who has seen some of his earliest compositions realizes that his genius is entirely natural and not unakin to that of great masters such as Mozart, Bach and Handel.

Mr. Hofmann is now at the very height of his pianistic powers, as is indicated by the New York Times' criticism of one of Mr. Hofmann's January recitals at Carnegie Hall.

"It might be said conservatively and cautiously that such piano playing has only most rarely been heard in New York; or, say, never. Here was the art of the pianist raised to its highest power—technically to a point where technical problems seemed to have vanished as such and to leave the performer free to concern himself only with the higher artistic and intellectual problem."

What Legato Really Is

By John Ross Frampton

PROBABLY the word *legato* is more frequently used than any other musical term. But are you sure your pupils really understand it? Ask them individually. The answers will prove interesting. Five errors are very common.

Students often imagine that *legato* means "slow." Their teachers have said to them "play it more slowly and legato," and the students interpret these words as synonyms.

It is more difficult to see how they come to understand legato as "soft." Be that as it may, many students have told me "you can not play loudly and legato at the same time!" And one most excellent musician contends that it is possible to play only a few consecutive notes *legato*, because "each must be softer than the tone before, and you soon pass into the inaudible." The truth is that *legato* has no reference to power.

Many students try to apply legato to rhythm. This is doubtless due to the frequently heard definition of legato as "smooth." But in this expression, the correct wording is "smoothly connected," and there is no reference to the relative length of the tones. A succession of doubly dotted eighths, each followed by a thirty-second note, can be as *legato* as a series of half-notes, much more so than is the *legato* of many students at its best!

Legato has no reference to the quality of the tone. This is apparent if we consider the pipe organ. The ability to play legato is one of the things every organist must acquire, yet the quality of tone of an organ pipe cannot be altered from the keyboard. Moreover a person can play the orchestral instruments perfectly legato and still produce tones of outrageous quality.

Nor does *legato* demand any certain type of touch, for this would necessitate a different definition of the word for each different group of instruments, and a still different one for the voice which does not use the fingers at all! Moreover, *legato* can be secured in more than one way on some instruments.

Legato Applies Only to Tone

No. Legato has no direct reference to (1) speed, (2) power, (3) rhythm, (4) quality of tone, or (5) the mechanics of tone-production. It refers entirely to the connection of any two consecutive tones, demanding that there be no suspicion of a pause between them. We have two medical words derived from the same root as is *legato* (with change of vowel), *ligament* and *ligature*, both of which are bindings. The angularity of a foreign idiom sometimes assists in grasping the real meaning of a word, so I quote from a German dictionary, "gut gebunden; das lueckenlose Aneinanderreihen der Toene," which translates literally into "well bound together; the holeless setting near each other of the tones."

It is true that masters of some branch of tone production can associate certain muscular or mechanical acts with the real definition, but these are not what the word denotes, but what it connotes. Thus, translated into the terminology of the construction of the piano, *legato* demands that the dampers silence the vibrating strings just as the hammers form the new tone. It is immaterial whether this be through the agency of the fingers (keys) or the foot (pedal). If the dampers fall just before the hammers strike, "as you think of striking," or "as you get ready to strike," the effect is not legato, but gasping; and if they fall after the new tones are already singing we get a muddy effect. Moreover, if this latter were the tonal effect demanded by *legato*, no one could sing legato, for the human voice cannot produce two pitches at the same time. "Overlapping legato" is an impossibility, although "overlapping muddiness" is all too common.

Charles Dickens' love for music may have been prompted by his sister, who was a student at the Royal Academy of Music of London when the family was pitifully poor and Charles earned his living by sticking labels on blacking bottles. At that time Dickens' father, reputed to have been the original of Micawber, was in Marshalsea prison for debt, and Charles went weekly to the Academy to take his sister with him to spend the week-end in prison.

NOCTURNE
COMPLAINT

MARCH 1923

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JOSEF HOFMANN

Andante

p *espr.* *a tempo* *poco rit.* *mp* *Ped. simile*

espr. *p* *pp* *p* *mf* *espr.* *p* *ma* *espr.* *p* *mp* *mf* *p* *cresc.* *p* *mf* *p* *pp*

poco rit. *a tempo* *ppp* *mp* *p* *ppp*

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MAZURKA BRILLANT

GEORG EGGE LING, Op. 208, No. 1

A showy recital piece, which affords good study in touch and style. Grade 4.

Moderato M. M. ♩ = 126

The musical score is written for piano and consists of 126 measures. It is in 3/4 time and the key signature has two flats (B-flat major). The tempo is Moderato, with a metronome marking of 126 beats per minute. The score is divided into several systems, each with a treble and bass staff. The first system starts with a piano (p) dynamic. The second system includes a forte (f) dynamic and a section marked 'molto rit.' (molto ritardando) followed by 'a tempo'. The third system includes a mezzo-forte (mf) dynamic. The fourth system includes a forte (f) dynamic and a section marked 'Fine'. The fifth system includes a mezzo-forte (mf) dynamic. The sixth system includes a forte (f) dynamic. The seventh system includes a mezzo-forte (mf) dynamic. The eighth system includes a fortissimo (ff) dynamic and a section marked 'D.S.' (Da Segno). The ninth system is the Trio section, marked 'TRIO' and 'dolce'. The score includes various articulations, such as slurs, accents, and fingerings. The piece ends with a final chord.

TRIO

dolce

* From here go back to § and play to *Fine*; then play *Trio*

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This musical score is for a piece titled "Spring's Awakening" by G.F. Hamer. It is a piano and violin duet. The score is written in two systems, each with a piano (p) and violin (v) part. The piano part is in the lower register, and the violin part is in the upper register. The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The score includes various musical notations such as notes, rests, and accidentals. Dynamics include *marcato*, *mf*, *dolce*, and *rit.*. There are also markings for *D.S.* (Da Capo) and *rit.* (ritardando). The piece is marked with a tempo of *Allegro scherzando* and a metronome marking of *M.M. = 126*.

SPRING'S AWAKENING

G.F. HAMER

A bright teaching piece, with the work well divided between the hands. Grade 2½
Allegro scherzando M.M. = 126

This section continues the musical score for "Spring's Awakening". It features piano (p) and violin (v) parts. The piano part is in the lower register, and the violin part is in the upper register. The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The score includes various musical notations such as notes, rests, and accidentals. Dynamics include *f*, *mf*, *rit.*, and *Fine*. There are also markings for *D.C.* (Da Capo) and *rit.* (ritardando). The piece is marked with a tempo of *Allegro scherzando* and a metronome marking of *M.M. = 126*.

APHRODITE

VALSE

R. S. STOUGHTON

In modern style. To be played with grace and elegance, not in strict time. Use the pedal with care. Grade 4.

Allegro M.M. ♩ = 72

Valse Moderato M.M. ♩ = 144

BON VOYAGE

BARCAROLLE

DENIS DUPRE

An excellent study or recital piece, exemplifying light finger work and melody playing in either hand. Grade 3.

Andante con moto M.M. ♩ = 54

mf scherzando

cresc.

a tempo

rall.

1st time only

last time only

dim. e rall.

Fine

p

TRIO

p

mf marcato

cresc.

dim.

D.C.

* From here go to the beginning and play to *Fine*; then play Trio.
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NOVEMBER

SLEIGH RIDE

TROÏKA

SECONDO

P. TSCHAIKOWSKY, Op. 37, No. 11

When carefully studied, this popular number is more effective in the four-hand version than in the original piano solo, owing to the independent part writing.

Allegro moderato

mf

p

mf

p

f

cresc. poco rit.

a tempo

f

dim.

a tempo

poco rit.

mf

sf

p

sf

mf

sf

p

sf

f

cresc.

p

f

1

p

espress

5

2

5

4

2

5

1

3

4

PRIMO

Allegro moderato

This image shows a page of musical notation for a piano piece. The music is written on multiple staves, with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked "Allegro moderato". The notation includes various musical symbols such as notes, rests, and articulation marks. Dynamic markings include *mf*, *p*, *f*, *cresc.*, and *dim.*. There are also tempo changes indicated by "a tempo" and "poco rit.". The piece features complex rhythmic patterns, including triplets and sixteenth notes. The notation is arranged in a standard musical score format, with staves grouped together. The page is numbered "1" in the top right corner.

Page 174

Wolfgang Amadeus Mozart

SECONDO

dim. e poco rit.

p a tempo

pespress.

pp

dim.

RIPPLING WATER

INTERMEZZO

SECONDO

A lively number, in a popular modern rhythm. Play in a dashing manner, but not too fast.

Tempo di Marcia M. M. $\bullet = 108$

BERT R. ANTHONY

Tempo di Marcia M. $\text{♩} = 108$

mf

p

mf

f

Fine

TRIO

p ben marcato

mf

f

D.C.

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p espress.

a tempo

dim. e poco rit.

p

leggiere

pp

RIPPLING WATER

INTERMEZZO

BERT R. ANTHONY

Tempo di Marcia M.M. ♩ = 108

mf

p

f

Fine

TRIO

p

mf

f

D.C.

WINDS OF SPRING

ERNEST L. BOLLING Op.11

A gay waltz movement with neat running work for the fingers, demanding a clear touch. Grade 3.

Introduction (Moderate speed)

Introduction (Moderate speed)

rit.

M.M. = 76

Smoothly and with some speed

Breezily and

rapidly

cresc.

Breezily and rapidly

last time to Coda

Gracefully and with precision

animated

with force

Breezily

rit.

pp very softly

rit. D.S.

CODA

With increasing animation

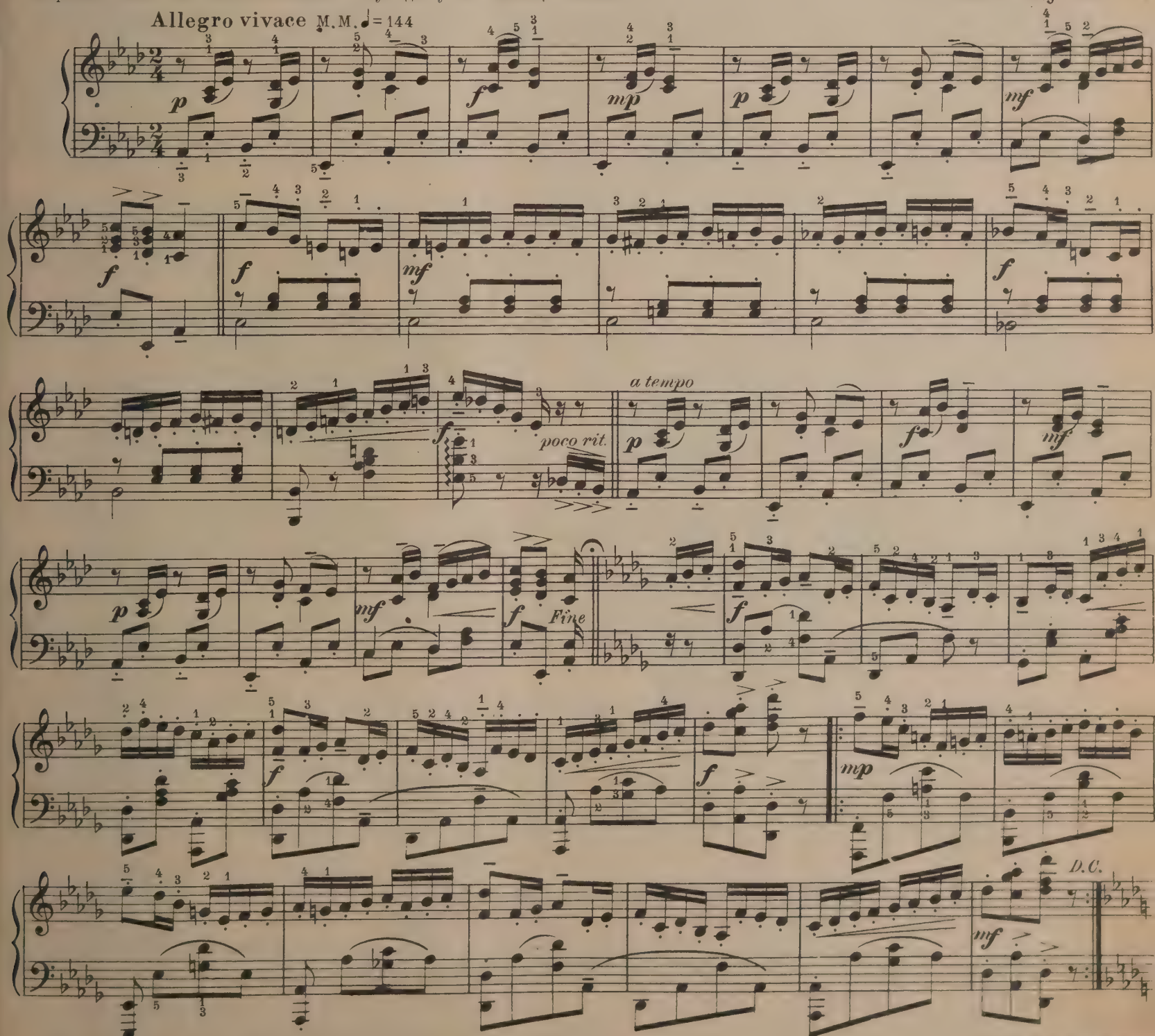


DANSETTE ROCOCO

A quaint little "old fashioned dance." Play lightly and daintily. Grade 3.

WALLACE A. JOHNSON

Allegro vivace M.M. ♩ = 144



AVOWAL

SONG WITHOUT WORDS

EMIL KRONKE, Op. 96

A real song without words, conceived in vocal style and rising to a fine climax. The rhythm is that of a *barcarolle*. Grade 4.

Con moto tranquillo M.M. ♩ = 54

mp

rit.

a tempo

cresc. molto

p dolce

pp arpeg.

mf

animato

rall. dim. molto

con passione

cresc.

più cresc. mf

molto rit.

f

calmando

dim.

pp Più tranquillo

ppp

trem.

CODA

* D. S. §

* From here go back to § and play to ⊕, then play Coda.
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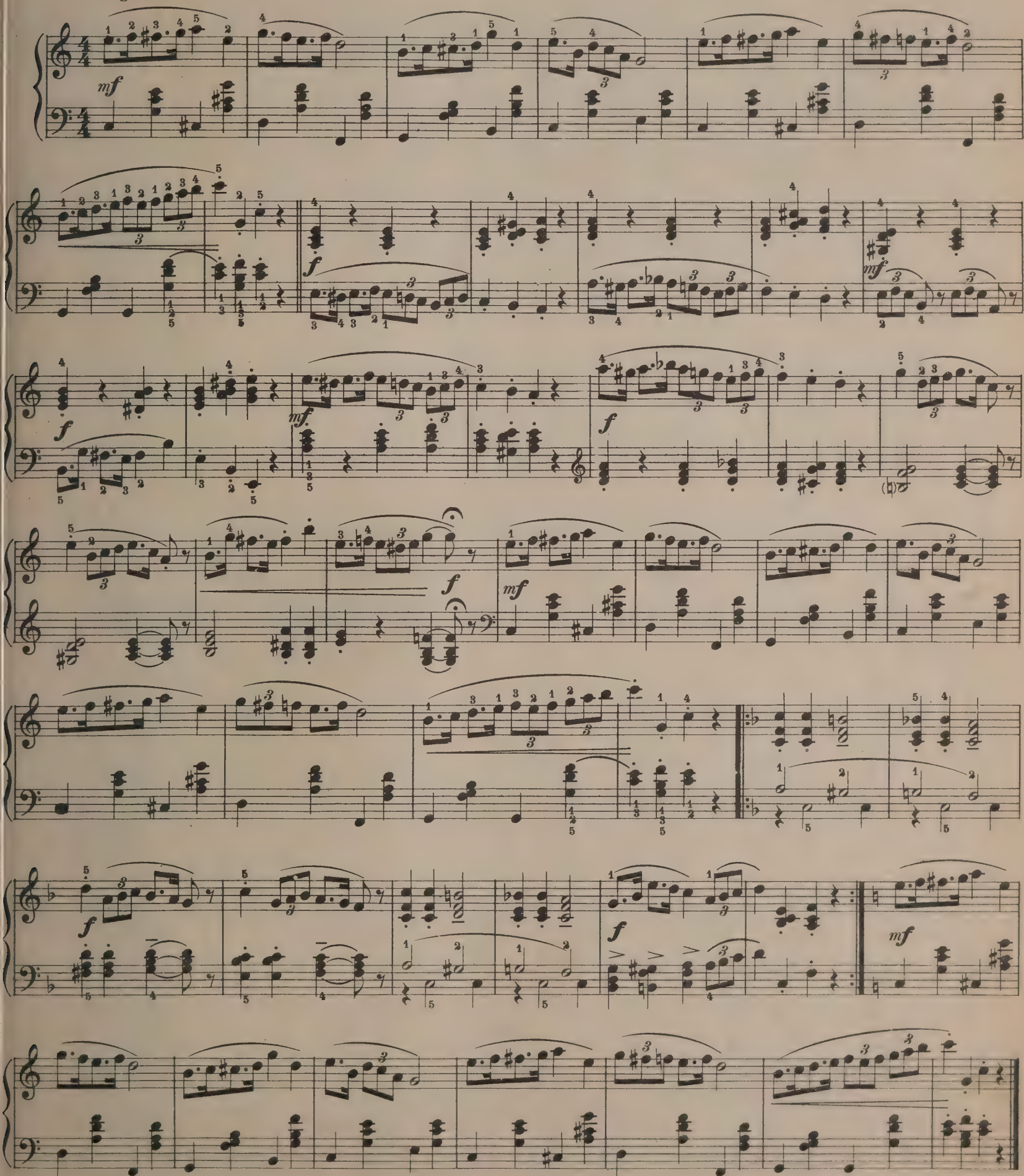
MARCH 1923

Page 183

J. E. ROBERTS

Pieces of this character depend upon accuracy of rhythm for the best effect;  must never be . Grade 2½

Allegretto M.M. ♩ = 108



The musical score is written for piano in 4/4 time, G major. It consists of 16 measures across 8 systems. The tempo is Allegretto, marked M.M. ♩ = 108. The piece features a lively melody in the right hand and a supporting bass line in the left hand. Dynamics include *mf*, *f*, and *mf*. Fingerings and articulation marks are provided throughout. The score ends with a double bar line and repeat signs.

Arr. by A. GARLAND

O SOLE MIO

MY BRIGHT SUN

NEAPOLITAN SERENADE

EDUARDO Di CAPUA

The great popular Italian folk song in a new and playable piano arrangement. Grade 3½

Andantino (Tempo rubato)

mf *rall.* *a tempo* *l.h.* *r.h.* *cantando* *mf* *cresc.* *f* *p* *rit.* *a tempo* *rit.* *a tempo* *Ped. simile* *cresc.* *allarg.* *f*

THE DARKY FIDDLER

WILLIAM BAINES

Just outside his Cabin door,
Sits old Uncle Ned,
Wiling through the lazy day,
Scratchin' kinky head.

Tunes up fiddle now and then,
Plays a little strain,
Grows a little weary soon,
Tunes it down again. (Grade 2)

Joyfully M. M. ♩ = 108

WOODLAND IDYL

An expressive reverie, in the manner of an improvisation. Grade 3½.

CAMILLE W. ZECKWER, Op. 46, No.

Moderato M.M. ♩ = 72

The musical score for "Woodland Idyl" is written for piano in 3/4 time. It begins with a tempo marking of Moderato at 72 beats per minute. The score is divided into several systems, each with a treble and bass staff. Dynamics range from piano (p) to pianissimo (pp) and pianississimo (ppp). Articulation includes crescendos, decrescendos, and a ritardando. The piece features various fingerings and slurs. A section marked "a tempo" and "rit." is followed by a "last time to Coda" instruction. The Coda section is marked "poco vivo" and ends with a final chord marked "ppp".

FREDERIC A. FRANKLIN

Allegro M.M. $\text{♩} = 108$

pizz.(L.H.)arco pizz. arco

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WALTZ

THE ETUDE

J. BRAHMS

Transcription by GAYLORD YOST

One of the celebrated waltzes, Op. 39. As arranged by Mr. Yost this makes a splendid study in "double-stops" but, if desired, the lower notes of the violin part may be omitted throughout.

Grazioso M.M. ♩ = 144

Registration { Gt. Full to Octave
Sw. St. Diap. Oboe coup. to Gt.
Ped. to Gt. & Sw.

OFFERTORY IN G MINOR

E. S. HOSMER

A dignified and churchly number, opening in the *grand chorus* style. Do not rush the *tempo*.

Moderato M.M. ♩ = 108

2

poco accel.

Fine.

meno mosso espressivo

Sw. *mf*

*D. C. **

mp

Sw.

Ped. to Sw.

D. C. al Fine.

molto rit.

The musical score is written for piano and Trio. The piano section consists of two systems of staves. The first system includes a treble and bass staff for the piano, with a 'poco accel.' marking. The second system includes a treble and bass staff for the piano, with a 'meno mosso espressivo' marking and a 'Sw. mf' marking. The Trio section is marked 'TRIO' and includes a treble and bass staff for the Trio, with a 'mp' marking and a 'Sw.' marking. The Trio section also includes a 'Ped. to Sw.' marking. The score concludes with a 'D. C. al Fine.' marking and a 'molto rit.' marking.

* From here go to the beginning and play to *Fine*, then play *Trio*.

A BARNEGAT LOVE-SONG

*Ethelean Tyson Gaw

PURDON ROBINSON

Allegretto con moto

mf I nev - er race the sun-rise To stand be-side the

mf legg. sea, But that the dawn-lit glow of it, The ro - sy, dim-pled flow of it Is tell - ing, love, of

ten. poco rit.

a tempo thee. A dim - pling sea, a smil - ing sea That flush-es mile on mile! And oh, the flower-sweet

rit. f Con brio

a tempo legg. rit. f Con brio

espress. rit. a tempo

gleam of it, The thrill and mystic dream of it - It's your own lips I'm think-ing of, Your ro - sy, dim - pled smile!

mf I nev - er stand at noon-day Be - side the sum-mer sea, But

cresc. rit. a tempo

that the crys-tal blue of it, The ra - diant sun-kissed hue of it, Is tell - ing, love, of thee. A

cresc. rit.

change - less sea, a ten - der sea So wide and deep and true! And oh, the heal - ing balm of it, The

a tempo legg. *f* *rit.*

mag - ic, jew - eled calm of it. It's your own eyes I'm think - ing of, Your own dear eyes of blue!

espress. *dolce* *rit.* *mf a tempo*

I nev - er stand at eve - ning Be - side the sun - set sea, But

mp poco meno mosso *rit.* *poco meno mosso*

that the flam - ing leap of it, The pur - ple - mist - ed sweep of it, Is tell - ing, love, of thee A

string. *ten.* *poco rit. e dim.* *mf a tempo*

roy - al sea, a flam - ing sea And rain - bow fires a - bove! And oh, the glo - ry light of it, The

mf a tempo *f* *con brio* *ff*

far - flung, death - less might of it, It's your own heart I'm think - ing of, Your gold - en heart of love!

marcato *ff* *largamente* *rit.* *largamente* *rit.* *fff*

INCONSTANCY

HENRY J. TRUEMAN

FREDERICK STEVENSON, Op. 35

A song of many moods and great intensity. A song to study carefully and sing with great freedom.

Con grazia M.M. ♩ = 68

Why dost thou hold thy

p

Col Ped.

p rit. *con espress.* *poco più allegro* *rit.*

rose so care-less-ly, care-less-ly, care-less-ly? Answered my la-dy: "Poor Rob-in, he gave it me,

poco più lento *pp colla voce* *poco più allegro* *rit.*

accel. impazientemente *rit.* *ten. ten.*

Rob-in who toils for his bread, Rob-in who toils for his bread?" *Tempo I.*

agitato *rit.* *ten.*

p *rit.* *con espress.*

Why dost thou car-ry thy lil-y so grace-ful-ly, grace-ful-ly, grace-ful-ly?

M.M. ♩ = 46

rall. *colla voce* *pp*

Quasi parlante *superbamente* *rall.* *ten.* M.M. ♩ = 112

An-swered my la-dy: "Sir Ro-land pre-sent-ed it, He whom I hope to wed, to wed,

p rit. *rall.* *Danzetta grazioso*

poco più lento *rall. molto* *ten.* *ten.* *Tempo I.* M.M. ♩ = 63

He whom I hope to wed, He whom I hope to wed?"

colla voce *ten.* *ten.*

p *rit.* *con espress.* *rall.* *M.M. ♩ = 46* Why dost thou cher-ish thy dai-sy so lov-ing-ly, ten-der-ly, lov-ing-ly?

pp *a tempo* *colla voce* *rit.* *pp* *colla voce* *p*

pp con dolore *rall.* *pp ten.* *ppp*

Whispered my la-dy: "Dear Rob-in, he gave it me, Oh! and my Rob-in is dead, ten-is dead!"

pp *colla voce* *pp ten.* *pp* *ppp*

rall. molto *morendo*

LESLIE MONGTON

LONGING

WILLIAM BAINES

Within an octave for the voice. The ending is also effective if sung very softly

Andante

The twi - light speeds de-part-ing day And sheds its wondrous tints a -

mf *p*

con Ped.

round me, love, Yet lone - ly I gaze to the sky, Think-ing of you, Think-ing of you, my love. I

rit. *a tempo*

wan - der on to ev - ry clime And spread my sails on ev - ry sea, my love, But

p

peace - ful mind I may not find, Long-ing for you; Long-ing for you, my love.

cresc. *colla voce cresc.* *l.h.*

LAKESIDE REVERIE
BARCAROLLE

M. L. PRESTON

Graceful and rippling. Do not hurry the pace. Grade 3.

Andantino M.M. ♩ = 54

The musical score is written for piano and consists of several systems of music. The first system begins with a treble and bass clef, a key signature of two flats, and a 6/8 time signature. The tempo is marked 'Andantino M.M. ♩ = 54'. The first system includes dynamics *p*, *cresc.*, *rit.*, and *dim.*. The second system starts with *a tempo* and *p*, followed by *f* and *dim.*, and ends with *Fine*. The third system begins with *mp* and *f*, and ends with *D.C.**. The fourth system is the start of the *TRIO* section, marked *pp*. The fifth system continues the Trio section. The sixth system also continues the Trio section. The seventh system continues the Trio section. The eighth system begins with *cresc.* and *dim.*, and ends with *D.C. al Fine*. The score includes various musical notations such as notes, rests, accidentals, and fingerings.

Ole Bull and Ericsson

By Ada Mae Hoffrek

WHEN Ole Bull, the famous violinist, was in America several years prior to his death, he told a good story with regard to renewing his boyhood friendship with Ericsson, the inventor, when he visited New York. In early life, it seems, the two were inseparable; but they drifted apart and did not meet again until both had become famous. Bull had charmed admiring thousands with the magic of his bow.

The part the great mechanician played in naval warfare during the War of Secession roused the North to enthusiasm and startled the world. When taking his leave, Bull invited Ericsson to attend his concert that night. Ericsson, however, declined, saying that he had no time to waste.

Their acquaintance being thus renewed, Bull continued to call on his old friend when visiting New York, and usually when taking his leave, would ask Ericsson to attend his concert; but Ericsson always declined the invitation. Upon one occasion Bull pressed him urgently, and said: "If you do not come, I shall bring my violin here and play in your shop."

"If you bring the thing here, I shall smash it," said the inventor of the Monitor. Here were two men—both geniuses—the

very opposite of each other: Bull, an impulsive, romantic dreamer; Ericsson, stern, thoughtful, practical, improving every moment with mathematical precision. Bull's curiosity was aroused, and he began to wonder what effect music would have upon the grim, matter-of-fact man of squares and circles. So, taking his violin with him, he went to Ericsson's shop. He had removed the strings, screws and apron. Noticing a displeased expression on Ericsson's face, Bull directed his attention to certain defects in the instrument, and, speaking of its construction, asked Ericsson about the scientific and acoustic properties involved in the grain of certain woods. From this he passed on to a discussion of sound-waves, semi-tones and other musical phenomena. To illustrate his meaning, he replaced the strings and, improvising a few chords, drifted into a rich melody. The workmen, charmed, dropped their tools and stood in silent wonder. He played on and on, and when finally he ceased Ericsson raised his bowed head and with tears in his eyes said: "Do not stop, go on. Go on. I never knew until now what there was lacking in my life."

A Course of Study for Each Pupil

By Norine Robards

ONE of the most practical and helpful plans I have tried in my teaching—and, incidentally, one of the greatest time-savers—is making out an individual schedule to cover the year.

After grading the pupil (on a basis of Grade I for the beginner to Grade VII, most difficult) and checking up his grade of advancement under each head of technic with what it should be for that grade, it is an easy matter to concentrate upon any insufficiently developed points. For instance, if a pupil is in the second half of Grade III and his scales are found not up to that grade, immediately seek to improve them. This system admits of the easily controlled parallel development of all branches of technic and is especially helpful with pupils coming from other teachers.

The greatest advantage lies in planning the work to be accomplished. Make a list of the various points each pupil's work should cover for the year, and select, with his needs in mind, pieces illustrating these points.

A schedule for a pupil in Grade III—first half—might be as follows:

Melody, *Chant du Voyageur*, Paderewski.
Scale Passages, *Rondo*, Op. 51, No. 1, Beethoven.
Arpeggios, *Barcarolle in A-flat*, Jensen.
Legiero, *Sonata*, in D, No. 19, Haydn, or *Punchinello*, Victor Herbert.
Dance rhythms, *Blue Danube Waltz*, Strauss;
Spanish Dance, Moszkowski; *Minuet in A*, Puccini.
Thirds and sixths, *Zortzico*, Albeniz.
Chords, *Hungarian National Dance*, Horvath.
Octaves, *Military March*, Flagler.
Sonata Form, Op. 49, No. 1, Beethoven.
Bach, *Two Part Inventions*.
Sight reading, *Collection of Pieces*, Grade III.

Of course, such a schedule is elastic and might have to be shortened; but the pupil is thus assured of a wide variety of pieces.

This plan requires a great deal of time at the beginning of the term, but the joy of merely turning to the list when a new piece is wanted throughout the year, and of knowing that it will fit the pupil and his course, is much more than worth the trouble.

A necessary adjunct is the teacher's own loose-leaf catalog of teaching pieces, graded and divided under the heads in each grade, as has been suggested—these pieces garnered and selected from his own experience.

Fourth Finger Foibles

By Marion G. Osgood

EDWARD, nine years old, had taken several lessons on the violin. The fourth finger of his right hand caused him much trouble. It would not remain with its tip resting upon the bow, as the teacher insisted it should. Instead, it would persist in sticking straight up in the air! Either this, or it would commit an equally serious error by snuggling down under the other fingers and bracing against the frog of the bow.

Either trick threw Edward's bowing out of gear and distressed his young teacher, who tried her best to instill right bowing principles into the lad. She wondered how she could possibly teach him to overcome the recalcitrant fourth finger! At length she carried her dilemma to her own teacher, a man of long experience.

"Let me hear your pupil play," he sug-

gested. "Perhaps I can help you to help him."

Edward had played but three notes before the older teacher smiled knowingly; but he let the boy depart before explaining anything to the younger teacher.

Then he said: "You must tell Edward that you have decided that he needs a new bow. You must select a three-quarter length bow instead of this full-sized one which he is now trying to use, and failing, because it is far too heavy and long for him. That fourth finger was trying to help hold the bow. When sticking up straight or bracing against the frog it was merely attempting to balance a much too heavy bow. Remember, a three-quarter size, and a light one, at that!"

With the right bow Edward soon became a good player.



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The Speaking Voice

By Sidney Bushell

ONE who speaks incorrectly is considerably handicapped by neglect of thought and training, and imposes upon his singing voice a burden which undoubtedly militates against all his painstaking endeavors to bring the vocal mechanism to that state of perfection which is the aim of all vocal aspirants. Tardy vocal progress must obviously follow, with but two hours, or less, spent daily in favorable practice, and the remainder of the voice's working day put through under unfavorable conditions.

It should be more generally realized that articulation and tone production are two distinct functions. So much attention is usually devoted to the development of a "beautiful tone" that the necessity of having that tone shaped into words by modifications of the articulating organs is frequently given slight thought.

How many vocal students are able to "vowelize" well but find themselves all at sea when it comes to the formation of words by the interpolation of consonants. This is usually the outcome of confining the daily practice to vowelizing alone. It is certainly very satisfying to work through a series of exercises or vocalises on the vowels only; but it is not enough. The future singer will have to do with words. A certain period of the daily practice should be set apart for the purpose of reading aloud anything that may seem appropriate. Poetry, speeches, sermons, extracts from the Bible, so rich in picture language, all will serve. At the same time endeavor to interpret them as carefully and as faithfully as a song, whether dramatic, pathetic, or picturesque.

A common fault is the clipping of word terminations and the rushing into the next word before being ready for it in the matter of breath balance and articulatory adjustment. The thought has a tendency to run ahead of the voice, the result being, when it tries to catch up, an inarticulate tangle, absolutely ruinous to the adequate presentation of the idea embodied in the text. This difficulty is never experienced in the singing of a song, for the simple reason that the words are set to musical intervals of predetermined length which must be regarded.

The writer would urge that the above suggestion be incorporated in the daily practice of all vocal students; and it should be coupled with careful listening to the speaking voice at all times. A surprising amount of pleasure, even thrills will result from these daily readings; and a growing realization of the beauty of the spoken word, as well as the development of a speaking voice under good control, will be ample reward for all the time thus spent. At the same time will be removed what, according to the very highest authority, is without doubt a severe handicap to the training of the singer.

Musical Proverbs

By Francesco Mariano

COUNT that day lost whose low descending sun

Sees by thyself no study better done.

Know that thy faults, unchanged, will find thee out.

Better a simple piece well done than a masterwork mangled.

To interpret a true musical sentiment, is to be chosen rather than to race noisily over the keys.

He that studies conscientiously layeth up treasures for his musical future.

The Singer's Etude

A Vocalist's Magazine Complete in Itself

Edited Monthly by Well-known Vocal Experts

Interesting Voice Problems Solved by Noted Teachers

By Edmund J. Myer

Q. My range is from E on the first line of the treble staff to A on the first ledger line above the treble staff. I am told that I am a first soprano. Should I sing that part in a chorus?

Ans. If you are really a soprano, then sing first soprano in a chorus. From the range given I should say that second soprano would be better for your voice.

Q. What is the best age for a contralto to begin taking lessons?

Ans. About 18. Some voices can begin safely a little earlier.

By Sergei Klibansky

Q. What is meant by the word Ballad? How does the Ballad differ from the Art Song?

Ans. The word Ballad has never had a fixed meaning. The Italian word *ballata* meant a dancing piece, and until modern times the ballad was a combination of song and dance, but the character of the composition known as the ballad has constantly changed throughout the centuries. Burney refers to it as a "Mean and trifling song." To-day we understand the ballad to mean a song of sentimental character, of no great musical pretensions, usually consisting of two or three stanzas, the melody of which is set forth in the first and repeated with a slight variation in the stanzas following.

The Art Song is more pretentious, serious and dignified in subject matter and musical treatment. It is "Thoroughly composed." That is, the music does not adhere to a fixed melodic form as in the "Lied," but changes with the meaning of the words.

Q. My voice seems to be sweet and pure, but it is entirely lacking in power. What is the best remedy for strengthening the voice without throat injury?

A. The possibilities for power of voice are determined primarily by the natural construction of the vocal instrument. The full power of a particular voice depends upon the development of sympathetic resonance, which means a proper use of the resonating cavities and perfect breath control. It is understood, however, that the vocal cords must offer enough resistance to the breath to set up vibrations strong enough to create resonance. Oftentimes a lack of vocal power is due to a low vitality in the individual.

The practice of humming and the use of the vowel *e* are helpful in developing resonance, but such exercises must be done under the ear of a teacher who knows how they should be practiced. Vocal practice may be helpful or harmful. It depends altogether on how it is done.

By Perley Dunn Aldrich

Q. How can a tenor robusto be identified?

Ans. This voice may be identified entirely by its quality. It does not have the light lyric quality of the lyric tenor and does not lend itself readily to pianissimo singing. The high notes, which a lyric tenor will sing very softly with great

ease, will be very difficult for the robust tenor. Its compass may extend to high C, but the high notes will be full and strong. It would be easy to mistake this voice for the "baritone Martin," or very high baritone with a tenor quality in the high notes. This voice may sing as high as the robust tenor but cannot stay there comfortably as long.

Q. Is it better to begin instruction with sustained notes or with scales and running passages?

Ans. A combination of the two is probably the better plan. Long-sustained notes are very difficult, for they require such a steady strain on the voice that the throat is likely to become tight in the endeavor to sustain the tone. This can be counteracted by using short scale passage on the same principle as the Mason technical exercises for the piano, of going swiftly over the notes from the impetus of the first note of the phrase to a landing place at the end of the phrase, touching *very* lightly the intermediate notes.



Also, it will be found that passages of skips are easier for the voice than diatonic runs.

By A. L. Manchester

Question.—If merely "thinking" a lovely tone is the way to produce it, why is it that so many really musical people have harsh voices?

Answer.—Merely "thinking" a lovely tone will not produce it. Undoubtedly the basis of a lovely tone is the mental concept of such a tone; but there are physical accompaniments to the production of tone that may aid or impede its proper production. These physical accompaniments of tone production must be so well trained and controlled that no interference is set up that will mar the tone mentally conceived. It follows that attention must be paid to these physical accompaniments, which, in brief, are muscular conditions of jaw, tongue, throat and mouth, and breathing muscles, and a concept had of right conditions and a mental control over them that will prevent interference. This means a sufficient study and training of the movements and conditions of these muscles to bring them under instant and easy control of the will.

There is another angle from which the question can be viewed. It is strange, but true, that many really musical people are incredibly lacking in discrimination as regards vocal tone. The number of really musical people who "think" a lovely vocal tone is much smaller than one would believe. Power, volume and dramatic effect too often are accepted in place of true quality. Both concept of tone and physical training to produce it without interference are necessary.

Question.—What is the relation of the speaking to the singing voice as regards pitch? Does the soprano always speak higher?

Answer.—No, the soprano does not always speak higher. The speaking voice is not an infallible index of the singing voice. The notable difference between soprano, mezzo-soprano and contralto voices is that of timbre. The higher voices are apt to be lighter in quality when using the same pitch. This is illustrated by the tone of the violin and of the viola, or 'cello when the same pitch is played. The pitch at which the speaking voice is used is largely a matter of habit. All public speakers use a quite wide range of pitch.

Ethics for Voice Teachers

The New York Singing Teachers' Association publishes the following ethical ideals originally suggested by Louis Arthur Russell.

1. The relations between all honest teachers of singing should be fraternal, cordial, and strictly sincere, and without reserve as to teaching principles and ethical relations, as are the nominal relations of members of other professions.

2. It is unprofessional and contrary to correct principles of ethics for a teacher to make any claims, as to himself or as to his pupils, which are not strictly true; to attempt in any way to defame the reputation of fellow teachers or to lead his pupils into any habits of ungenerous criticism; and, while he should always expose the charlatan or the misguided practices of the incompetent, careless, or dishonest teacher, he should never adversely criticize his fellow teacher unless he positively knows the history of the case and can substantiate with proof whatever testimony he advances.

Respect Others' Opinions

3. The teacher should by precept and example cultivate among his pupils a respect for the opinions of others and a generous consideration of the worth of all artists. He should also endeavor to impress upon all with whom he comes in professional contact, the difficulties of accurate judgment, of criticism of singers, or of coming to correct conclusions without experience and knowledge. He should do all in his power to arouse public sentiment against "quick processes" in voice study, and endeavor to lead his pupils and their friends to an appreciation of the above facts, and of the impossibility, in many cases, of young students, of naming positively the character of the voice and of promising honestly the results of study, before the voice has matured.

4. The teacher should inform his pupils of the many elements making for success or failure, and should explain the most important sources of success. He should emphasize the fact that a full artistic success is due to the student's personal attributes, physique, mentality, vocal organs (natural voice), musical nature (temperament, etc.), musicianship, general education, good instruction, surroundings and opportunity.

This broad consideration will insure a more honest system of credits in the ultimate estimate of the teacher's worth.

5. The teacher who will exploit as his own the results of other teachers' instruction, or allow his pupils to do so, is unworthy of a place among honest teachers and should be branded as a charlatan.

Three Important Musical Elements

By Dr. Frederick Niecks

Three elements must be distinguished in music, the emotional, the imaginative and the fanciful. The first is pre-eminently human, expressive of our relations to God and men; the second is descriptive, yet not of things—i. e., objects of nature and art—but the impression we receive from them; the last of the three is best characterized by the definition which Leigh Hunt gives to fancy, "Fancy is the younger sister of imagination without the other's weight of thought and feeling."

Artificial Teeth and the Vocalist

By L. G. F.

For the reason, perhaps, that the matter of artificial dentures is such a peculiarly personal one, and since only those possessing them are qualified to speak with the authority of experience, this subject seldom comes up for discussion from the standpoint of the vocalist.

It is true that there is a popular notion that it is not possible to sing acceptably with an artificial denture within the mouth — yet there have been, and doubtless are, many singers, professional and otherwise, who have made good, despite this handicap. The late Evan Williams is a case in point. His singing, to use his own words, won him "fame and fortune," and his ability to sing, in spite of a dental plate, he attributed to the fact that he was fortunate enough to obtain a well-fitting denture.

For the purpose of this article it might be well to make reference to one or two generally recognized fundamentals in connection with voice production.

Resonance

Resonance is the life of the voice—the "fire," the "bite"—all of which is summed up in the term "timbre." Timbre is that characteristic quality which gives individuality to any voice, and is the result of the amplification of the fundamental or principal tone by overtones, through resonance in the cavities of the chest and post nares or "masque." The size and shape of these cavities vary with the individual; but what is of equal significance, the quality of the bony structure also varies. All this has an influence upon the tone and explains why no two voices, although of the same classification, will sound exactly alike, even upon the same vowel at identical pitch.

The slightest variation in the composition of metal used in the construction of organ pipes, or in the casting of bells results in a like variation of tone and is analogous to what is referred to above. It may be inferred then, that a well-fitting denture will not materially affect the quality of vocal tone, since this is chiefly dependent upon resonance in cavities not within the mouth.

This has been the writer's experience. A vocal student for some years and employing a part upper plate, he has found that there is no appreciable change of quality in the voice whether the denture is in position or not.

With bridge work the writer has had no experience. This article is submitted with the idea of encouraging others to overcome their natural diffidence and so open up the subject of artificial teeth from the singer's standpoint. One might naturally suppose that bridge work, being a solid and permanent fixture, would be

more favorable for vocal work. It certainly should be superior to a plate in the matter of articulation on account of the lesser bulk of foreign matter within the mouth. But extensive bridge work is looked upon with less favor of late, since the revelations made by the X-ray have been broadcasted in many magazines and health journals—which need not be gone into at the present time.

Articulation

Briefly, articulation is the shaping of the flowing tone or vowel into words, by certain adjustments and interruptions by the tongue and lips.

The necessity of having the dental plate well-fitting will be obvious. A clumsy or ill-fitting denture will be a constant irritation to the vocalist and a handicap to be seriously considered. On the other hand, a plate, fitting snugly at the roof of the mouth and elsewhere, will seldom obtrude itself upon the consciousness, once it has found itself, so to speak. Moreover, the tongue will soon accommodate itself to the somewhat restricted articulatory space.

In his interesting and valuable work, "Resonance in Singing and Speaking," Thomas Fillebrown states, "In pronunciation the words should seem to be formed by the upper lip and to come out through it. By this method it will be found easy to pronounce distinctly. The words will thus be formed outside the mouth and be readily heard, as is a person talking in front of, instead of behind, a screen. A single, intelligent trial will be sufficient to show the correctness of the statement. Thinking of the upper lip as the fashioner of the words makes speaking easy and singing a delight."

Care should be taken, in the case of an artificial denture for the upper mouth, to see that it is not unnaturally built out in front and so hinder the freedom of action of the upper lip.

In the writer's case it became necessary a short time ago, owing to certain changes, to have his dental plate remodelled. It was discovered that the former plate had been abnormally built out in front, resulting in an unnatural projection and consequent tension of the upper lip. In making the new denture this was avoided, resulting in a marked improvement in articulation, but no change in the vocal tone, with two exceptions: The vowels "O" and "OO" are found to have improved in quality to some extent, in all probability owing to the fact that these vowels are more dependent than any others upon lip adjustment for their proper formation and release.

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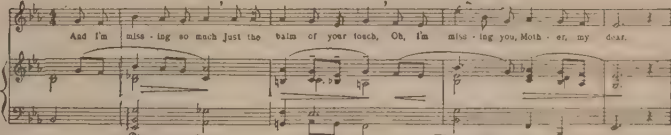
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By G. K. Forneret

Organization

LIKE the symphony orchestra, a first-class amateur chorus requires a minimum strength. It seems to be generally accepted that fifty is the irreducible minimum for the production of anything more than a very limited class of music. Seventy-five is better; and twice seventy-five makes available a vastly greater range of selection of music. Always bear in mind, though, that a well-trained amateur chorus of fifty is well worth while; and that a slovenly aggregation of three or four times that size is a sheer waste of time and energy, as far as the production of first-class choral music is concerned. A properly trained chorus of between two hundred and two hundred and fifty can produce practically any choral work, of whatever magnitude, particularly if there is the advantage of the accompaniment of a good orchestra.

The choice of music should be governed by the size and experience of the choir, the nature of the concert, and, to a certain extent, by the taste of the audience to which the choir expects to sing. But it cannot be over-emphasized, that the taste of a community will be greatly influenced by the character of the music presented by its local chorus. A wise selection of melodious compositions, competently and sincerely presented, should attract a growing following—small, at first perhaps, but undoubtedly increasing. Then it is the duty of the chorus not to disappoint its public. This should be impressed upon every member of the chorus—its duty to its own public and to the standard of music in general.

Training

The primary need of the conductor is the maintenance of discipline; for, without discipline, his work is hopelessly handicapped. At rehearsal, a chorus of enthusiastic people have a great deal to talk about; but when the conductor is ready to rehearse, the firm tap of his baton must clear the air of every voice except his own, and galvanize the choir into a position of alert attention. An habitually undisciplined, irregular member of a chorus should be let go. Such a member, be he or she ever so excellent a singer, ultimately does more harm than good. Again, a minimum number of unpermitted absences from rehearsal should be set; after which the delinquent should be dropped, and his place filled; for one poorly rehearsed member can ruin a number during a concert.

The actual points of training are expressed alliteratively in order of their importance:

1. Tone.
2. Tune.
3. Time.

1. *Tone.* This is of paramount importance in dealing with a body of singers, some trained, some untrained. It paves the way to all development. It results in uniformity, evenness, flexibility, ease of production, stamina, maintenance of pitch, volume without noise range, nuance and beauty, without any of which no choir can achieve anything more than mediocre results. Breathing exercise, humming, singing controlled from the head, rather than from the throat—all fundamentals of which many singers and prominent voices are ignorant—amply repay careful instruction and continued vigilance. When a chorus can properly sing Rachmaninoff's *To Thee, O Lord*, which contains no difficulties at all of Time or Tune, but which expresses itself through marvels of Tone-development, that chorus has mastered the fundamentals of this branch of training.

2. *Tune.* This is placed second, because when the tone production has been carefully and properly built up the matter

of tune is relatively easy. Tune, for our purpose, includes *pitch* and *melody*. Of course, pitch is the bugbear of vocal music, particularly unaccompanied choral singing. It is astonishing, though, how a thorough grounding in, and insistence on, proper tone production will simplify the question of pitch. This is where musical intelligence counts in choral work. A sense of *melody* comes naturally to any singer. Its appreciation can be greatly developed, however. There are many choral compositions in which the melody will run from one register to another. Exercise in cleanly and instantly emphasizing the melody, and subjugating the vocal accompaniment, is one of the most interesting parts of choral training. An excellent and simple composition, calling for thorough drilling in both pitch and melody, is Percy Grainger's *Irish Tune from County Derry*.

3. *Time.* This is relatively the easiest of the three fundamentals. From infancy most individuals possess a rude sense of time, and usually of rhythm. These faculties must necessarily be highly developed in the singer, until he can quickly appreciate the rhythm underlying a four- or eight-part vocal composition in regular or irregular time; and also until without the odious tapping of feet, or waving of head or music, he can attack cleanly, progress steadily, and finish equally cleanly. A simple and popular composition calling for the utmost precision of time and rhythm throughout, and particularly at its conclusion, is Bridge's *Bold Turpin*.

It is hoped that these very condensed remarks may be of general interest in demonstrating the feasibility of choosing from our communities material wherewith to form permanent choral organizations. Only those who have heard good choral singing, ranging from ravishing pianissimo to thunderous climax, can appreciate what our fellow-citizens, men and women, can do toward the pleasure and artistic standing of their town, and toward the general enrichment of the great art of music.

From a Hong-Kong Subscriber

TO THE ETUDE:

As has often been said, "Half an hour of careful practice is worth one or more hours of careless practice." This is a well-understood fact, yet how many mothers see to it that their children get this half-hour?

When your child practices, see to it that she is left undisturbed. This tends to make her concentrate on her playing. Do not let her little brother or sister come to watch or talk to her. She will get into the habit of dividing her attention between the two. And you, yourself, do not sit down near her just to watch her practice. One may get used to street noises and even persons talking and walking about in the same room; but a direct gaze is magnetic enough to detract one's attention from one's playing. It may be your love for her which makes you take pleasure in watching her play. But let this love go a little further, and abstain from doing so.

It is for your child's good. Train her in concentration, and her progress will be much quicker. At the same time, it will not do to let her get selfish, so that she only plays to herself. Let her understand that she studies music not only to make herself happy, but also to bring happiness to her whole family. To this end it would be a good plan to get her to play the pieces, which she has practiced during the day, in the evening when father is at home and the whole family is gathered together. The more she has practiced during the day, the better will be her playing in the evening, and the greater will be your pleasure.

I have been a reader of your magazine since I first saw it here nearly two years ago. Since then I have not missed a copy. I simply cannot do without it.

MISS ADELE DOS REMEDIOS,
Hong-Kong, China.

Book Review

Gymnastic and Folk Dancing. By Mary Wood Hinman. A. S. Barnes and Company. 98 pages, quarto size, numerous notation, half-tone and line-cut illustrations. Price, \$2.00.

This remarkable book, in a notable series upon the dance, does about all that is possible in print to teach one how to do certain fancy dances. The dances range from Buck and Wing, Jumping Jack, to various kinds of clogs. The music for each dance is given and then, by means of floor diagrams of the movements of the feet, outline drawings of body positions and photographs, the reader should be able to get an excellent idea of how to do the dance. For teachers of dancing, and for teachers of music who desire to add a little dancing to children's parties by way of diversion, this will surely prove a most useful book.



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The Master-Operas

As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the productions given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

"Boris Godounow"

MODEST Petrovitch Mussorgsky (sometimes spelled Moussorgsky), born at Karev, Russia, 1835, died in Petrograd, March 28, 1881, added to his career the glamor of depression, poverty and dissipation. Like most of the Russian masters of the past century, he could not make music his profession at the outstart, but was obliged to make it an absorbing avocation while he earned his livelihood in an uncongenial position in the service of his government. His first musical instruction came from his mother, who taught him to play the pianoforte. Later, when he entered the military academy, his teacher was Gerke.

While serving in the army he made the acquaintance of the radical Dargomyzhsky, who brought his talent to the attention of Cui and Balakirev. Encouraged by their praise, he left the army and commenced a course of self-study, generally conceded to have been inadequate to the great dimensions of his talents. It should be remembered that Richard Wagner was largely self-taught, but he was more enthusiastic in securing his preparation than was Mussorgsky. He wrote two operas in more or less complete form and left three others partly completed. Of these, the best known is Boris Godounow (also spelled Godunov, Goudounoff). Even this work had to be completely revised and reorchestrated by Rimsky-Korsakoff before it finally commanded serious attention (1896).

The text of the work was arranged by Mussorgsky from the spectacular drama of the Russian poet, Poushkin. (Poushkin's ancestry, like that of Dumas, was partly negroid.) The work was first produced in 1874. Its first production outside of Russia is said to have been that given in Paris, in 1908, with Chaliapine in the rôle. Instantly it was identified by the French as a very great operatic masterpiece.

Its long and somewhat complicated plot is laid in the reign of Czar Feodor, son of Ivan the Terrible. Boris Godounow is the acting regent. By killing Dimitri, the young brother of the Czar, Godounow aspires to become Czar on the death of Feodor. Meanwhile Grischka, a young monk, attempts to have the public believe that he is the lost heir-apparent. Boris dies and the false Dimitri, at the head of a Polish army, usurps the throne for a short while. This, however, is the merest sketch of the work, which, in order to be enjoyed, requires a libretto or a close study of the score.

The opera was first given in New York City on November 19, 1913, by the Metropolitan Opera Company, with Adamo Didur in the title rôle. It was an immediate and lasting success, not because of the large Muscovite population of New York (as the opera was given in Italian), but because of its inherent charm and melodic fascination.

The Story of "Boris Godounow"

The plot is from a historical drama by the Russian poet, Poushkin. Boris, the regent, having brought about the death of Dimitri, the youngest brother of Ivan the Terrible, is remorseful.

Act I—A Monastery. The people urge Boris to declare himself Czar. The guilty ruler overhears Pimen, an old Monk, telling Gregory, a young novice, the story of the murder. Gregory's imagination is fired; he escapes from his cell and flees to the border of Lithuania where he declares himself to be Dimitri, insisting that he escaped murder.

Act II—The Czar's Private Apartments. Boris, yielding to popular demand, has declared himself their ruler. Xenia, his daughter, and a young son are with him. Chouitsky, his old accomplice, enters, and the children are sent away. Chouitsky reports the people to be revolting and that an impostor calling himself Dimitri has appeared. Boris is again remorseful.

Act III, Scene I—The Palace of Sandomire, Poland. Marina, fiancée of the false Dimitri (Gregory), is urged by Rangoni to try to influence the usurper to convert the Moscow heretics. Failing in this, he appeals to the pretended Dimitri.


Scene II—The country. The people, in open revolt, cry, "Death to Boris!" The usurper passes through the forest, drawing the crowd after him.

Scene III—A Hall of the Imperial Palace. Chouitsky arrives. Later Boris enters, haggard from haunting visions. Pimen enters and tells how a blind man's sight was restored while he knelt at the tomb of Dimitri. A cry from Boris interrupts; he feels himself dying and begs his son to rule wisely and protect his sister, Xenia.

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WHAT is the most important thing in organ study? Many answers might be given to this question, for in studying the organ, as in everything else, there are many divergent views and opinions. Looking back over a long and varied career as a church organist, teacher and recitalist, I am convinced that the most important thing for the young organ student is to get started on the right path. "Be sure you are right; then go ahead" is a motto of universal application.

Knowing that it is the aim of the editor to make each department of THE ETUDE of practical use to our readers, I believe that this purpose can be best accomplished by outlining a course of study for the organ student; for undoubtedly most of the failures which have come under my observation were traceable to the lack of sound training at the outset of the student's career. There is always a tendency to skip over the somewhat dry and uninteresting details of preliminary study; especially in the present day, when everybody is striving to get results in the shortest possible space of time. It is the "get-rich-quick" idea, transferred to the musical field; fascinating enough, no doubt, but deadly as the lure of the will-o'-the-wisp to the incautious traveller. As every experienced organist knows, there is no short cut to fame and fortune. Permanent success—which is the only kind of success we need consider—can only be achieved by years of patient study and practice.

This is true of every form of musical activity, but it is especially true of organ study, for here we are dealing with the most complicated forms of musical expression.

How to Commence

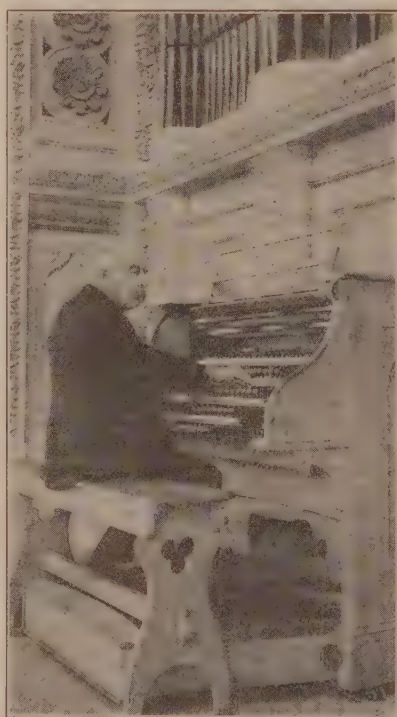
So much by way of preface. The practical question facing every beginner will naturally be, "How shall I commence my study of the organ?" To this question, so often asked, and so frequently wrongly answered, the experienced teacher will reply that the study of the organ must really commence at the piano. By this we mean that a good foundation of piano technic is indispensable to success in organ playing. The acquisition of a pure legato touch is the first essential to the young organist, and the same holds good as regards the piano. Unless a good legato touch is acquired, success is impossible with either instrument; yet considerably more than a pure legato is required of the organist in the present day. It may be said, with perfect truth, that all varieties of touch, phrasing, etc., which must be mastered by the student at the piano are equally necessary in the study of the organ. Speaking from long experience as a teacher, both of the piano and the organ, I believe that anyone intending to take up a course of organ study should in the first place acquire at the piano (1) a thorough mastery of scales and arpeggios, together with a reasonable amount of technical studies; (2) a course of piano studies, such as those by Cramer (Bülow edition); (3) the two-part, and possibly the three-part, Inventions of Bach. I regard this preliminary equipment as essential to a successful course of organ study. If it is lacking, the pupil who undertakes a course of organ lessons is wasting his time.

First Steps at the Organ

Assuming that the neophyte has acquired a good foundation of piano technic, as indicated above, the study of the organ must begin with pedal work, at first for the feet alone, and afterwards combining the pedals with the manuals, one hand at a time, and finally with both hands and pedals. Thus we arrive at what is known as "trio" work; and this is by far the most important study for the young organist. It may be said that as a rule too little time is given to this department of organ study; yet a few months of trio practice will prove to be a good investment for the future. In no

other way can we establish that perfect independence of hands and feet which is the foundation of all good organ playing. The experienced teacher will have no difficulty in selecting suitable studies of this kind, adapted to the needs of his pupil.

The six organ sonatas of Bach may be mentioned as fine examples of trio work in its highest form; but these can be attempted only after a long course of pre-



DR. H. J. STEWART

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liminary study. Several months of practice should be devoted to this kind of work to insure success later on. In the practice of trios the best results will be obtained by limiting the selection of stops to a few light registers of 8 ft. pitch, being careful to arrange for a proper contrast of tone between the two manuals employed.

For the pedal keyboard a soft stop of 16 ft. pitch, combined with a soft 8 ft. flute, will give a proper balance of tone; but if the pedal organ does not contain an appropriate 8 ft. stop, then the effect must be gained by coupling the pedal to one of the keyboards. Some teachers advocate the use of a greater variety of registration, but in the preliminary stage of organ study I am inclined to think this is a mistake. It must be remembered that the first difficulties to be overcome are purely mental and mechanical; so that the study of stop combinations, however fascinating to the student, would be likely to divert attention from the more important matters already referred to. Above all, the first thing to be gained is the habit of concentration, so that we may follow without difficulty the flowing counterpoint of a well-written trio.

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Until this is accomplished it would be vain to expect any real progress.

But, it may be asked, must the work of the student at this preliminary stage be confined entirely to such studies as those already indicated? To this I would reply that the experienced teacher will also select, at his discretion, pieces of a simple character; and preferably those involving only the use of simple stop combinations. Such pieces must be chosen with the object of cultivating a true and legitimate style of organ playing, and there is no difficulty in making selections suitable to the needs of the student, for the literature of organ music abounds with pieces of this character. For example, the slow movements of the Mendelssohn organ sonatas are models of good style, and are rich in melodic beauty. At this stage transcriptions and arrangements should be avoided as much as possible, except as recreations. Later on they can, of course, be studied to advantage, for as we all know, the artistic possibilities of the organ are by no means limited to works written specially for the instrument.

Variety in Study

The next step in our organ course must be a careful and systematic study of the immortal works of Bach. We now enter upon the most important stage of the pupil's progress, and it is a stage which is literally without end. Bach will stay with us from the cradle to the grave, so to speak; for the time will never arrive when we can afford to neglect the wonderful creations of this composer. It must be said, however, that in the selection of the Bach numbers the advice and guidance of an experienced teacher are indispensable. There are many excellent editions of Bach's organ works, but with few exceptions the pieces are not arranged in progressive order. Easy and difficult numbers are mixed in almost hopeless confusion.

A word may here be said on behalf of the Chorales, which are perhaps the most beautiful of all Bach's creations, and yet are so strangely neglected. In a well-considered course of study these Chorales will occupy a prominent place. Let the student remember also that any directions for registration and (in most cases) for changes of manual which he may find in modern editions of Bach are simply editorial suggestions. As we know, Bach left all such matters to the taste and judgment of the performer; so that no one need feel bound to accept these directions as they occur in print, although they are often very helpful.

With a good foundation of Bach the student may go on "from strength to strength." On this foundation we may safely build our superstructure, which will include all the best modern organ music, both transcriptions and works written for the instrument. The literature of the organ outstrips catalogues. No other instrument offers such a varied choice, and although there is much that is trivial and unworthy of serious attention, yet the organist of cultivated taste will easily select compositions suitable to the dignity and beauty of the instrument, which is un-

doubtedly man's noblest creation in the world of music.

Hitherto only organ study at the keyboard has been considered; but however proficient the young organist may become in the performance of elaborate compositions he will never achieve distinction or command respect unless he has also a thorough knowledge of the theory of music. If we consider the requirements of the two great examining bodies—the Royal College of Organists in England and the American Guild of Organists in the United States—we shall find a large variety of subjects in which the student is expected to be proficient. These subjects include harmony, counterpoint, fugue, orchestration, musical history, etc. Also, at the keyboard, reading at sight, transposition, playing from vocal score, harmonizing melodies and basses at sight. It has been seriously urged that many of these tests are obsolete, and no longer come within the scope of an organist's duties; but they are all real tests of musicianship, and serve to distinguish the thoroughly trained musician from the mere executant. The student should bear in mind that the highest rewards in his profession invariably go to those who are best prepared to meet any and every requirement. In this respect the successful organist differs from those who achieve distinction on any other instrument.

Organists Obligated to be Good Musicians

Eminent pianists or violinists may be—and often are—very poor musicians; but the standard of musicianship amongst organists is much higher, and necessarily so from the greater demands made upon him in a general way. A good organist must be a good musician, and it may be said, to the credit of our profession, that the best representatives of the art of organ playing invariably measure up to this standard.

The course here outlined involves several years of study, and it should be accompanied, if possible, by actual experience in the routine of a church service. Therefore the student should obtain a church position as soon as he is reasonably well qualified to discharge the duties of the office. No matter how small the salary may be—and many of them are pitifully small, it must be confessed—the young organist will be gaining experience which can be obtained in no other way; and as he progresses and establishes a reputation as a competent organist, other and more lucrative openings will certainly be found. Above all, let him practice the virtues of patience and perseverance, and in due time success is certain to follow.

The Vox Humana

A FEW words as to the Vox Humana may not be out of place. If you desire to display this stop to the best advantage you will limit its use to occasions when its peculiar and distinctive tone seems to be absolutely necessary.

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Chapel Royal Choir School

Snapping of Elizabethan Link

By Horace Wyndham

AFTER an existence of nearly five hundred years, the school in which the "children" of the Chapel Royal, St. James's Palace, receive their general education, is to be closed and the boys transferred to the City of London School.

This step has been decided upon as a measure of economy. Although doubtless necessary, the decision is none the less regrettable, since it involves the snapping of an Elizabethan link. Forty years ago, when the establishment's continuance was threatened on similar grounds, Dean Stanley suggested that it should be amalgamated with the Choir School attached to Westminster Abbey. The proposal, however, met with such opposition that it was abandoned.

Elizabethan Foundation

The foundation of the school for the "children" (as the boys have always been officially known), composing the younger members of the choir of the Chapel Royal, St. James's Palace, was due to the interest in their welfare evinced by Queen Elizabeth. Since those specious days, the establishment has been conducted on much the same lines, and with very little change in the picturesque dress of the choristers. This consists of a scarlet coat trimmed with ruffles and gold lace and blue velvet, scarlet breeches, black stockings and shoes and white gloves. A tasselled mortarboard, however, has replaced the cocked hat that used to be worn. The State coats are required to last four years, but the everyday costume is renewed more frequently. As it gets a good deal of wear and tear, the provision is a wise one.

Queen Elizabeth, who never did things by halves, appointed a "Master of the Gramere Schole for the Choristers of the Court" and took care to see that he attended to his business. In return for a modest stipend for each boy entrusted to him, the occupant of this office had to impart an all-round education and also to provide an "usher." Originally, the "children" (as they were termed, to distinguish them from the "gentlemen" who then, as now, sing the tenor and bass parts) were boarded and lodged in the Palace itself. The fare seems to have been substantial, even for the appetites of growing lads, as the daily menu for eight of them consisted of "two loaves, one mess of great meate, and two gallons of ale." A special servant was allotted to "truss and bear their harness and lyverry," and each chorister received an allowance of fourpence a day for "horse hire" when traveling with the Court from London.

Early Days

In long distant days it was the practice to make the boys take part in the religious dramas, or "mysteries," that were then the fashion. For this reason they were generally referred to as "Children of the Revels." The number belonging to the choir has varied from time to time, but it has never been less than eight or more than twelve, eked out with "gentlemen" as tenors and basses. At one period when suitable recruits were not forthcoming voluntarily, impressment was permitted under a license granted to the Master. Among those thus secured in the choir's early days was Thomas Tusser, who afterwards developed into a poet and a writer on natural history.

The main reason why impressment had to be resorted to was probably because,

while the "gentlemen" were remunerated, the "children" received no payment. A Christmas-box fund was permitted, and the public who attended the Chapel Royal services were invited to contribute to it. As, however, the recipients of this bounty had to make up among them five guineas a year (of which four went to the "barber for Sunday dressing," and one to the "servant for blacking shoes") very little was left for the boys themselves. Another and well-founded grievance was that at one period the Master was in the habit of exploiting them for his own ben fit. His plan was to let them accept engagements to sing at public and private concerts (the first performance in England of Handel's "Esther" was given by them at the Haymarket Theater in 1731) and pocket a fee of half a guinea a head, which was the recognized charge for such appearances. It is on record, however, that (touched, perhaps, by pangs of conscience at such "profitting") the Master "distributed sixpence among them for barley-sugar."

Yet, that the boys were well looked after is evident from the following instruction which was officially promulgated in 1798:

"When the boys return home from singing at the oratorios, or any other concert, public or private, in the evening, they shall have a coach to carry them home, and shall have a good supper, and in winter a fire at their return." Thus the order. Yet, whether it was obeyed or not is doubtful, for it is recorded that during the mastership of Dr. Edmund Ayrton "the boys complained and said they were starved." Some of the parents took the matter up with the Bishop of London and declared that "if the trouble were not adjusted they would go to the King." Thereupon, an official enquiry was held. This resulted in the Master being whitewashed, and the hungry little boys told that they had "very sufficient provision."

"Spur Money"

An old-time custom in force among the "children" was that of levying "spur-money." This meant that anyone who entered the Chapel Royal wearing spurs could be challenged by any chorister who detected him and made to pay a forfeit. As late as 1830 the Duke of Wellington himself was "held up" on this account. Since, however, exemption could be claimed "if the youngest chorister present could not repeat the musical gamut," the Duke escaped the impost. This does not say very much for the educational standard that then obtained. The standard, of course, varied with the ability of the Master in charge. Samuel Pepys criticised the choir somewhat severely and wrote: "I heard their musique, too, which may be good, but did not appear so to me, neither as to their manner of singing, nor was it good concord to my ears, whatever the matter was." Still, it is quite possible that it was another Chapel Royal to which he was referring, for more than one then existed.

If the singing at St. James's Palace was not beyond reproach in days gone by, neither was the discipline of the choir. In 1728 the Bishop of London took the matter so much to heart that he issued the following "strafe": "It is hereby ordered that ye several members of ye Quire do joyne in singing the Psalms, services, and choruses with a due application, and with a proper and decent strength and extension of voice."

The Chapel Royal choir school is the oldest of such bodies in England. Among the "children" who received their early training there have been many who subse-



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quently achieved distinction as composers and musicians. The list of such includes, with many others, the names of Henry Purcell, Sir John Goss, Samuel Sebastian Wesley and Sir Arthur Sullivan.

Saint-Saëns' "Musical Memories"

I HAVE lately been reading a most delightful book—Saint-Saëns' *Musical Memories*. It is a work which should be read by every musician, for it is full of original ideas and contains a most uncommon amount of common sense. The chapter on "The Organ" will naturally appeal to students of that instrument, and in the hope that organists will be sufficiently interested to read it in its entirety, I venture to quote a few paragraphs.

"The organ is more than a single instrument. It is an orchestra, a collection of the pipes of Pan of every size, from those as small as a child's plaything to those gigantic as the columns of a temple. Each one corresponds to what is termed an organ stop. The number is unlimited.

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A Collection of Instruments

"Let us have the courage to admit, however, that these resources are only partially utilized as they can or should be. To draw from a great instrument all its possibilities, to begin with, one must understand it thoroughly, and that understanding cannot be gained overnight. The organ, as we have seen, is a collection of an indefinite number of instruments. It places before the organist extraordinary means of expressing himself. No two of these instruments are precisely alike. The organ is only a theme with innumerable variations, determined by the place in which it is to be installed, by the amount of money at the builder's disposal, by his inventiveness, and often, by his personal whims. As a result time is required for the organist to learn his instrument thoroughly. After this he is as free as the fish in the sea, and his only preoccupation is the music.

"During the twenty years I played the organ at the Madeleine I improvised constantly, giving my fancy the widest range. That was one of the joys of life. But there was a tradition that I was a severe, austere musician. The public was led to believe that I played nothing but fugues.

So current was this belief that a young woman about to be married begged me to play no fugues at her wedding! Another young woman asked me to play funeral marches. She wanted to cry at her wedding, and as she had no natural inclination to do so, she counted on the organ to bring tears to her eyes. But this case was unique. Ordinarily they were afraid of my severity—although this severity was tempered. One day one of the parish priests undertook to instruct me on this point. He told me that the Madeleine audiences were composed in the main of wealthy people who attended the Opera Comique frequently, and formed musical tastes which ought to be respected. "Mon-sieur l'Abbe," I replied, "when I hear from the pulpit the language of the opera comique, I will play music appropriate to it, and not before."

Humoresques

"Tommy proposed to me last night in the music room, when I was quite unprotected, as there was an elaborate trio going on. I didn't dare to make the smallest repartee, I need hardly tell you. If I had, it would have stopped the music at once. Musical people are so absurdly unreasonable. They always want one to be perfectly dumb at the very moment when one is longing to be absolutely deaf."

—MABEL CHILTERN, in Oscar Wilde's play, *An Ideal Husband*.

* * * * *

A good story once went the round of English cathedrals. In these venerable establishments the musical service for the day always appears on the program as "Jones in B flat" or "Smith in G." In olden times, before the introduction of machinery, the organ blower was quite an important functionary, and from long service he often became familiar with the music sung by the choir. On one occasion an old-time organ blower asked the organist what service was to be sung that day, to which the organist replied that "Rogers in D" had been selected. "Oh, Mr. —," said the blower, "why do you have that old thing? Why not give us a good service, like Travis in F?" The organist smiled, and said that, since the copies were already given out, "Rogers in D" would have to be sung. The old blower retired to his post behind the organ, muttering, "Well, you may play Rogers in D if you like, but I shall blow Travis in F."

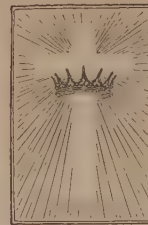
Self-Examination for the Teacher

By E. L. Winn

I ALWAYS ask myself these questions:

1. Will this piece please the pupil?
2. Can she understand it?
3. What musical benefit will she derive from it?
4. Is it a worthy piece as literature?
5. Does it add to her repertoire and fit into her plan of study?

This standard work will be added to the Presser Collection. Our new edition, now in preparation, will be superior in all respects and is to be edited by Mr. E. A. Kraft, the well-known concert organist. These studies are practically indispensable to every organ student. After one has finished the first instruction book, studies of this type are needed. They are intended to develop a thorough pedal technique together with independence of hands and feet and an appreciation and understanding of the true organ style.



Easter Music

A Selected List of Anthems, Cantatas, Solos, Duets and Pipe Organ Numbers for Easter Service.

BRILLIANT EASTER ANTHEMS

10999	All Hail the Glorious Morn.	Stults	.12
10240	Alleluia, Alleluia! .. Brander		.15
20262	Alleluia! He is Risen.	R. M. Stults	.12
10796	Alleluia, Alleluia! .. Stults		.15
20040	And When the Sabbath Was Past (with Violin) .. Jones		.15
10505	As It Began to Dawn.	Aldrich	.15
15626	As It Began to Dawn.	R. W. Martin	.12
6085	As It Began to Dawn.	Norris	.20
10474	As It Began to Dawn.	Stults	.12
15708	At the Lamb's High Feast We Sing .. Stults		.12
10513	Awake! Glad Soul .. Bridge		.12
10910	Awake, Thou That Sleepest.	Morrison	.12
10033	Behold, I Shew You .. Camp		.15
10009	Behold, I Shew You .. Solly		.15
10920	Break Forth with Joy .. Dale		.12
10472	Christ is Risen .. Brackett		.12
10475	Christ is Risen .. Morrison		.12
20143	Christ is Risen .. Sheppard		.12
10221	Christ is Risen .. Wolcott		.15
20128	Christ is Risen from the Dead.	Morrison	.12
10984	Christ is Risen, Hallelujah!	Wolcott	.12
18120	Christ the Lord is Risen To-day (Med.) .. H. C. Jordan		.15
6086	Christ Our Passover, Shackley		.50
20295	Christ Our Passover (in G).	R. M. Stults	.12
10504	Come See the Place .. Avery		.10
10655	Come Ye Faithful .. Percipie		.15
10601	Death is Swallowed Up.	Marks	.15
20017	Easter Day .. Berwald		.12
10237	Easter Even .. Bohannon		.15
10114	Easter Triumph .. Brackett		.15
15507	Glorious Morn, The .. Jones		.12
10391	Glorious Morn .. Bird		.15
20126	Glory Crowns the Victor's		
20267	Glory Be to God .. Baines		.15
10163	Glory, O God .. Brackett		.15
10487	God Hath Sent His Angels.	Hosmer	.10
20024	God Hath Sent His Angels.	Jones	.12
10903	Hail! Festal Day .. Morrison		.12
10802	He is Risen .. Stults		.12
6295	He Was Crucified .. Solly		.15
10111	Hosanna! .. Granier-Adams		.15
6066	How Calm and Beautiful.	Schnecker	.15
10390	I Know that My Redeemer.	Brackett	.15
10629	Jesus Christ is Risen.	Neidlinger	.15
20238	King All Glorious .. Stults		.15
10653	Lift Your Glad Voices.	Percipie	.15
10242	Lord, My God .. Steane		.15
10162	Morn's Roseate Hues.	Berwald	.15
10376	Morn's Roseate Hues.	Bohannon	.10
15586	Now is Christ Risen .. Clark		.12
10115	Passion and Victory .. Dressler		.15
20302	Rejoice and Be Glad.	W. Berwald	.12
15595	The Resurrection .. Stults		.12
15593	The Risen Lord .. Morrison		.12
6025	Sing, Gladly Sing .. Wodell		.12
20018	Sing with All the Sons of Glory .. Jones		.12
10689	Sing, Ye Heavens .. Starr		.12
10801	Song of Triumph .. Morrison		.12
20149	Thanks be to God .. Ambrose		.15
10575	Thanks Be to God .. Hotchkiss		.12
10874	Thanks Be to God .. Lansing		.12
10120	Thanks Be to God .. Marchant		.15
10401	'Tis Glorious Easter Morning.	Dressler	.15
20256	To the Place Came Mary Weeping .. Wm. Baines		.12
10389	Triumphant Lord .. Berwald		.15
10063	Welcome, Happy Morning.	Brackett	.15
15662	Welcome, Happy Morning.	Rockwell	.12
10309	Why Seek Ye the Living.	Eastham	.05

WOMEN'S VOICES

10803	Alleluia, Alleluia! (Three Part) .. Brander	.15
10805	Hosanna! (Two Part) .. Granier	.10

MEN'S VOICES

10804	Alleluia, Alleluia!...Brander	.15
10807	Behold, I Shew You...Solly	.12
10241	Christ is Risen.	
	Minshall-Nevin	.10
10934	Hosanna!Granier	.10
10806	Sing With All the Sons.	
	Brackett	.10

UPLIFTING EASTER SOLOS

12948	Christ Hath Risen. High (Violin Ob.) ..Rockwell	.60
14798	Christ the Lord is Risen. Med. Delafield	.50
18120	Christ the Lord is Risen To-day .. Jordan	
12530	Christ's Victory. High.	
12531	" " Med.	.60
12532	" " Low "	.60
18665	Come See the Place Where Jesus Lay. Paul Ambrose	.50
8924	Come Ye Faithful. Med.	
12534	Death is Vanquished. High.	Minetti .60
12535	" " Med.	Neidlinger .60
16162	Easter Dawn. Med. Scott	.50
12721	Easter Triumph. High. Shelley	.60
12722	" " Med. "	.60
12723	" " Low. "	.60
5330	Glory to God. High. Rotoli	.75
5321	" " Med. "	.75
5362	" " Low. "	.75
8046	Hail Glorious Morn. Violin Ob. High .. Geibel	.60
8047	Hail Glorious Morn. Violin Ob. Low .. Geibel	.60
12748	Hail Thou Risen One. High. Ward-Stevens	.60
12749	Hail Thou Risen One. Low. Ward-Stevens	.60
6891	Hail to the Risen Lord. High .. Harding	.50
8077	In the Dawn of Early Morn- ing. High. Violin Ob. Shackley	.60
8078	In the Dawn of Early Morn- ing. Low. Shackley	.60
5337	Lord is Risen. High. Violin Ob. Lansing	.65
5372	Lord is Risen. Low. Violin Ob. Lansing	.65
8061	Light of Hope. High. Geibel	.60
8062	" " Low. "	.60
16241	Lord of Life and Glory. High .. F. A. Clark	.60
9868	Resurrection Song. High. Stults	.60
8059	Risen Lord. High. Geibel	.50
8060	" " Low.50
17527	Sing, O Song. Med. Risher	.50
7692	Sing With all the Sons of Glory. Low. Mueller	.50
7142	They Came to the Sepulchre. High .. Solly	.60
5206	Victor Immortal. High. Brackett	.60
4715	Voice Triumphant. High. Stults	.50
5202	" " Low. Stults	.50

EASTER DUETS

14467	Christ Victorious. (Alt. and Ten.) .. Roberts	.60
9447	Every Flower. (Sop. and Alt.) .. Rockwell	.60
14381	I am the Resurrection. (Sop. and Alt.) .. Stults	.60
14403	Easter Morn. (Sop. and Alt.) .. Schoebel	.60

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17302	Short Postlude for Easter.	Hosmer	.40

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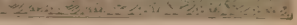
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ment he will be the most successful. Numbers of young fellows, who start out well, get tired of the grind; for it is not a very attractive pastime during the first few months; but, if the teacher will stick by his pupil and give every honest word of encouragement he can, he will pull a large percentage of his pupils through these discouraging months. After that period, study becomes more interesting and, if the student has the grit necessary to make a bandman and his ambition holds out, he will eventually attain his desire and get in a band, for there are always openings for "players." Nevertheless a teacher should at the very beginning impress on the pupil just what to expect in the way of difficulties, not in a way to discourage, but to give him to understand that they can all be overcome by diligent work; and when they are overcome, the bright prospect and the pleasure of having attained that for which he started will be a sufficient reward.

The student on a wind instrument has not the encouragements that come to a piano pupil. He has no harmony of parts to break the dull monotony of his practice; he hears only his own part over and over and over again; he seldom has the pleasure of hearing an accompaniment. This is a monotonous strain, until he qualifies for band work and becomes a member. Then the enjoyment of being a cog in a musical machine rewards him for his past efforts.

The student's first difficulty which he will have to overcome is the production of a clear note or tone. This comes far easier to some than to others; but, once acquired, it stays unless some physical difficulty occurs. Herein the teaching methods of the piano and wind instrument teachers differ. The merest novice can obtain a good tone by striking any note on the keyboard; but the wind instrument instructor has first to show his pupil how to properly set his lips and his teeth

and how to operate his tongue so that the wind forced into the instrument through the mouthpiece will produce a musical sound. This takes a little time; and the teacher's patience is often severely tried during these first few lessons.

A teacher of band or orchestral wind instruments must know the fingering for all instruments; for while most all brass instruments finger alike, the wood winds, such as clarinets, oboes, bassoons and saxophones have their own method; and it is a pretty good teacher who is conversant with all. Then again he must be a master of the various "positions" for the slide trombone; he must be able to demonstrate the different kinds of tonguing—single, double and triple—for all these instruments. For, while he may be able to "tell" the student how to tongue, if he can show him how to do it, he has really accomplished something.

The same thing applies to breathing, and breathing is just as important to the wind instrument as to the vocal artist. Proper instruction on this point is absolutely essential. Practice, of course, as in all lines of musical study, is the ladder to success, and all good teachers demand it.

Encouragement to the pupil is more necessary in this branch of musical study than in any other; and a successful teacher always has a good stock on hand. A discouraged pupil is a failure; while a student with something to encourage him, such as an expression of pleasure when a lesson, or portion of a lesson, or even a phrase is interpreted correctly, will work the harder unconsciously in order to win some more commendation next time.

A student's interest can be maintained by little incidents or anecdotes from the teacher's own experience in band or orchestra work. Gain and keep the confidence of every pupil; give them to understand that you have a personal interest in them individually; and most of them will respond and work the harder.

Violin Practice

How much violin practice can you stand? As there have never been two individuals exactly alike in intellect, strength and endurance, so no two violinists could make the same progress out of the same number of minutes of practice. Of course, there are thousands who put in the same time daily by the clock, but every one differs in regard to the length of time when practice ceases to be a benefit to him, and prolonging it becomes an injury to his brain and nervous system.

If number of hours alone of daily practice is considered, the palm must be awarded to Antonio Oury, an English violinist of Italian descent. Antonio Oury was the son of a violinist, Antonio James Oury, who achieved some eminence on the Continent and in England. The younger Oury began to study the violin when he was three years of age, and made great progress. Hearing the great violinist Spohr, his ambition increased by leaps and bounds, and for a period of seven months, so musical history informs us, he practiced not less than fourteen hours a day. However, although young Oury achieved some eminence as a concert violinist, he was far outdistanced by other violinists who practiced only five or six hours a day, proving that success does not come solely from the number of hours of practice.

Paganini was not possessed of towering genius only, but during the early years of his life, at least, his industry knew no bounds. For long periods he practiced ten or twelve hours a day; and this practice was done with such terrific concentration that we are told he would sink on a couch in utter exhaustion after his daily practice was over.

This brings us to the quality of the prac-

tice. One student will consume as much energy and nerve force in one hour of practice as another does in two or three. Thus the student with intense powers of concentration, great energy and a strong nervous system, and at the same time possessed of super-talent, will easily do as much in three hours' practice as the phlegmatic, plodding student of only average talent in ten or more.

Sevcik, one of the world's best-known violin pedagogs, requires five or six hours a day from his pupils; but in the case of a student with a very strong, robust constitution and exceptionally good nervous system, he allows eight hours.

Many violin virtuosi will tell you that if you cannot reach the top of your profession with four or five hours of daily practice, you cannot reach it in ten. Some even put the limit at three.

As to the minimum of practice, it is pretty generally conceded that practically no progress can be made with less than one hour daily practice, and that if the student cannot find at least that much time for his violin, he had better give up study.

The majority of violin students practice too little, but occasionally a few are found who overdo the matter and practice too much. The nervous system and brain have bounds beyond which the student cannot safely pass, and the student who finds that large amounts of practicing are getting "on his nerves" had better let up until his nervous system returns to normal.

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Label's Value.

A. N.—A label in a violin means nothing as to whether it is genuine. There are hundreds of thousands of violins scattered all over the world with Maggini labels exactly like that in your violin, a copy of which you send. You will thus see that the odds are overwhelmingly against your violin being genuine. If, however, you wish to satisfy yourself, you could have your violin examined by an expert. Write to some of the dealers in old violins who advertise in *THE ETUDE*, and have an examination made.

Cleaning Bow's Hair.

V. H.—You can clean the hair of your violin bow by rubbing it with a lather of soap applied with a toothbrush, or any small brush. Then rinse with clear water until the hair is clear of soap. After drying thoroughly, apply powdered rosin, and then rub on the cake of rosin until it has sufficient for playing.

Strad Copy.

L. R. R.—There is little doubt that your violin is a German copy of a Stradivarius. Could not guess at the value without seeing it.

Not Known.

W. L. N.—I do not know the violins you inquire about. Probably if you would write to some music store in Cleveland where they were made you might get some information about them. These violins are not well known in the trade.

Doubtful Guarnerius.

H. G.—Of course it is very doubtful if your violin is a genuine Andreas Guarnerius. If it were, it would be valuable, although not as valuable as a Joseph Guarnerius. Almost any dealer in old violins, of which there are a number who advertise in *THE ETUDE*, will buy genuine Cremona violins. They would have to see the violin before they could give you an opinion on it. There are a number of dealers in old violins and reputable violin makers in the city where you live. Why not show them your violin and get their opinion? Any music house, or any good violinist, can give you the address of these experts.

Label's Meaning.

S. W. S.—The label in your violin when translated from the Italian would read: "Remodelled in the year 1733, by Carlo Bergonzi, in Cremona." Carlo Bergonzi was a famous violin maker of Cremona (Italy). He was the best pupil of Stradivari. His work has been largely imitated. You can find an account of his life and works in Sir George Grove's *Dictionary of Music and Musicians*, in your public library.

Fiorello's Trills.

N. R.—In the exercises you refer to in Fiorello, with foot notes stating that the trill passages referred to are to be played "without after-beat," the meaning is that the passages are to be played exactly as they stand, without adding after-beats to the trills. The after-beat of a trill consists of two notes, the lower auxiliary and the principal note, these notes forming the ending to the trill. Thus in the following example the trill is begun on the first note B. The following two notes written as grace notes form the after-beat.



The after-beats should be written in the music, but sometimes it is left to the performer to supply them. Sometimes trills are played without after-beats. It all depends on the nature of the passage being played.

Let Your Teacher Judge.

E. C. H.—It would be quite impossible for me to give you an opinion as to whether you could become a successful professional violinist, without knowing you personally, and hearing you play. You have a very late start; but if you have great talent, and sufficient perseverance, you might be able to qualify as a teacher, and play in orchestras which do not play too difficult music. It is doubtful if you could get enough technique to play in symphony orchestras or to do teaching of the higher grades. Violin playing is being introduced into thousands of public schools all over the country. You could no doubt get a position for this kind of teaching. As you are a pupil in a conservatory, your teachers there should be better qualified to judge of what you will be able to accomplish than one who never heard you play.

Thousands of Imitations.

C. I. M.—A genuine Maggini is worth several thousand dollars, if a good specimen, and in good state of preservation. However, there are thousands of imitations. You might take the matter up with some of the violin dealers who advertise in *THE ETUDE*, and arrange for an examination.

Consult an Oculist.

S. L. R.—Why do you not take your pupil to an oculist, and see if he cannot be fitted with glasses instead of your copying his exercises in notes half an inch in diameter? If this cannot be done, about the only way would be to teach the pupil as the blind are taught. Possibly he could learn his exercises by going over them measure by measure with a powerful magnifying glass, and committing them to memory a measure at a time. An oculist would be able to advise you as to the best manner in which to proceed.

"Now that I Am Dead I Can Sing."

L. A. W. and L. S.—A free translation of the Latin inscription on your violin would be, "As part of a living tree, I was silent, but now that I am dead I can sing". The wood from which the violin is made is supposed to say this, meaning that when it was growing as wood in the living tree, it could make no sound, but after the tree was cut down and made into lumber, and some of the wood fashioned into a violin, it could make beautiful sounds.

Violins decorated with inscriptions of this kind, inlaid in mother of pearl, ivory, pictures, etc., are not of great value as a rule. The greatest violin makers made their violins plain, with the exception of single or double purfling. They paid the greatest possible attention, however, to choosing wood with beautiful grain and to the beauty of their varnish.

J. H.—I cannot say whether you could succeed as a professional orchestra violinist, without hearing you play, and judging your talent. If you can play the list of studies and concertos you send, like an artist, there would be no doubt of your success. It all depends on your talent, and how well you play these compositions. I would advise this: Go to the large city nearest your home, and play for some good violinist, and get his opinion. If this opinion is favorable, try to get work in a larger city than the one where you live at present. You cannot do much in a small town. You can hear very little violin playing, and good music, and have no opportunities of your work—ten hours a day—is also a heavy drain on your vitality, and fails to leave enough strength for your practice. No one can advise you, without hearing you play.

G. H.—There are a great number of conservatories in the United States, and different conservatories have different requirements in engaging teachers. However, I am quite sure that nearly every conservatory would expect an applicant for a teacher's position, to possess a knowledge of theory, harmony and other theoretical branches. If your musical acquirements are very high, it might not be insisted upon that you should be a high school graduate, but a good general education is very important to the successful teacher in any branch.

E. J.—This inscription has been translated several times in *THE ETUDE*. The wood of the violin is supposed to speak, saying: "When I was a part of the living tree, I was silent, but now that I am dead, I can sing." Many violins bear similar inscriptions, and they are not of any special value.

E. B.—If genuine, the label in your violin would indicate that it was made at the village of Absam, in Germany, by Jacob Stainer, the greatest violin maker of Germany. However, since the label also states that it was "Made in Japan," your violin is evidently a Japanese imitation Stainer. The chances are that it is a factory fiddle of comparatively small value, but I could not tell its value without seeing it.

A. B.—Your violin is evidently an Amati model, made by Johann Hoffmann, Saxony. There is no telling in what year the violin was made, as the number 4542 on the label is simply the number of the violin. I could not give a guess as to the value of the violin without seeing it. 2. For the start in violin playing you might get the *Easiest Elementary Studies for Violin*, Op. 38, by Wohlfahrt.

W. N. G.—There is an extreme possibility that your violin may be a genuine Maggini, although there are thousands of imitations. Whether it would pay you to send your violin to an expert for an opinion, I cannot say. You would have to take the risk of losing the express charges both ways, in addition to the expert's fee.

One of the books which nearly every violin student has to take, is the set of studies by Mazas, Op. 36. One does not have to be very far advanced to take these studies, but they serve as a splendid preparation for the larger works to be taken up later. Book I, which is to be added to the *Presser Collection*, contains 30 studies and these studies cover all phases of finger technique, bowing, style, phrasing, etc. Our new edition has been prepared with the utmost care.

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New Records of Special Interest to Music Lovers

By Horace Johnson

A SHORT time ago Florence Easton, the Metropolitan Opera prima donna gave a singing recital at Carnegie Hall in New York. On her program was a new song by Frank La Forge, her accompanist and the audience waited with some show of interest as she began to sing it. But her performance remained mildly interested notwithstanding. As she finished it they clamored with intense enthusiasm for an encore. After the encore they literally yelled for her to sing it again. In truth, they stopped the recital, so demanding was their applause. And Mme. Easton sang it again.

Now Mme. Easton has made a record of this remarkable little tune for the Brunswick, and it is a gorgeous reproduction. The song is of Mexican derivation and entitled *Preguntalesa las Estrellas*. Mr. La Forge has garnished this potent and stirring melody with a harmonic structure which enhances every ounce of its charm. And with the interpretation which Florence Easton presents it, this record stands as one of the most effective discs this great singer has made and the inevitable purchase of every owner of a phonograph. Another Metropolitan star, a recent acquisition both to our opera and the Brunswick's "Hall of Fame," is Sigrid Onegin. In the February list there is announced one of her records, *Brindisi*, from "Lucretia Borgia." This reproduction perhaps displays the unusually great range and perfect placement of Mme. Onegin's voice more than any disc she has sung; and it also makes you aware more than ever of the similar qualities of her voice to those of Christine Schumann-Heink, when she was a young artist as Sigrid Onegin. Mme. Onegin sings with splendid diction, and with a sprightly gaiety that best expresses the mood of this aria. Her tones are sound, full and cool. They taste like chocolate ice cream to the ears. Perhaps this sounds irrelevant, but there is an analogy between taste, hearing and sight, as you well know, and we can hear things we see and certainly taste what we see and hear if we allow our stultified imaginations to develop.

Last month Sigrid Onegin sang the *Pygmy Song*, from "Carmen," and so eloquently that I feel you will have missed something if it escapes your attention. This aria is particularly difficult of satisfactory exploitation, for it demands much force and expression of temperament as well as all the finesse of technic such as phrasing and breath-control. Mme. Onegin is told her story in superb fashion. She handles enthusiasm in the most critical parts and fires you to such pitch that you can hardly keep from strenuous applause before the final high B is sung.

This is becoming an article of tribute to the Metropolitan in quick order, for we find that we have selected recent Columbia records by José Mardones, the basso, and Rosa Ponselle, for your consideration.

The first of these, the Mardones record, is a reproduction of the *Mefistofele Prolog*. Last winter Chaliapin sang this aria, and drilled us to the very tips of our boots by his skill and the tremendous power and volume of his voice. But it is safe to say anything that even Feodor Chaliapin couldn't sing a phonograph record of this difficult and sinister aria any better than his new disc of José Mardones'. He has caught the spirit of evil and doom which permeates the whole music of this opera; he sings with a power, intensity and fortitude that sweep you completely from your seat. At times, he completely obliterates the sound of the full orchestra playing fortissimo, which accompanies him, yet he never forces tone nor bellows and strains to effect.

Rosa Ponselle contributes *Home, Sweet Home* for the current list. This is a good record, but in no way an unusual or extraordinary interpretation. Her top tones have registered with their accustomed brilliancy and clarity, and she sings with feeling and fine phrasing.

While speaking of *Home, Sweet Home*, how many of you know the pathetic story of the life of John Howard Paine, the author of the poem? It is said that Paine once remarked: "How often I have been in the heart of Paris, London, Berlin, or some other city, and have heard people singing or playing *Home, Sweet Home*, when I had scarcely a shilling to buy myself the next meal, or a place to lay my head!"

Of operatic interest also is a new record which the Victor Symphony Orchestra, under the direction of Josef Pasternack, has made of the *Ballet Music* from "Faust"—*Cleopatra and Slaves*. Mr. Pasternack is the musical director of the Victor Laboratories and an unusually able musician and conductor. A few years ago he was the guest conductor for the Boston Symphony Orchestra and received unanimous praise.

This new orchestral record is a very good reproduction. To those of you who are not over-familiar with the score of "Faust," it is strongly commended. Also, in addition to its musical value, because of its careful tempi readings, this disc would be a splen-

did acquisition for teachers of esthetic dancing, as it has untold rhythmic value.

The Flonzaley String Quartet offers a Victor publication of the Presto movement from Beethoven's *Quartet in D Major*. The contrast between this reproduction and the one just treated is stupendous. It is like the tinkling of tiny fairy bells after listening to the chimes of Westminster Abbey. Beethoven is often at his best when interpreted by a string quartet. The superlatively beautiful contrapuntal construction of his compositions is no more gorgeously expressed than in this form. The Flonzaley plays with exquisite shading, giving minute attention to each theme, and carefully turning and fastening each phrase with delicate threads into the pattern of the whole.

A song record of recent Victor issue worthy of your hearing is the Sophie Braslau disc, *Some Day You Will Miss Me*. This is a semi-classic ballad written in waltz-rhythm, simple, yet very effective. Miss Braslau always interprets whatever she sings with intelligence and care, and in this record she does not mar her standard. Her diction is perfect clarity.

Of the Actuelle's recent issue there are three excellent records. First, Yvonne Gall sings the Tosti *Good Bye*. Although this diminutive little artist cannot talk English worth listening to, she certainly can sing it and so she proves on this record. It is to be wished that many people who were born and brought up here and who like to sing English and American songs, could do half as good a job. Every word is perfectly formed and correctly pronounced.

The second interesting Actuelle disc is the violin arrangement of the song, *Love Sends a Little Gift of Roses*, played by Alexander Debruille. Mr. Debruille has excellent tone and the song seems to gain much by his interpretation. It was a revelation of the lyric beauty of this well-known melody. It is poignant with sentiment, sincere and appealing.

The final disc, selected from the Actuelle list, is an impression made by Eleanora de Cisneros, of *I'll Sing Thee Songs of Araby*. Miss de Cisneros has a soprano voice that is warm in feeling, yet powerful and keen-cutting. She dresses the song in fabrics of tonal beauty, enhancing the melodic construction of its composition.

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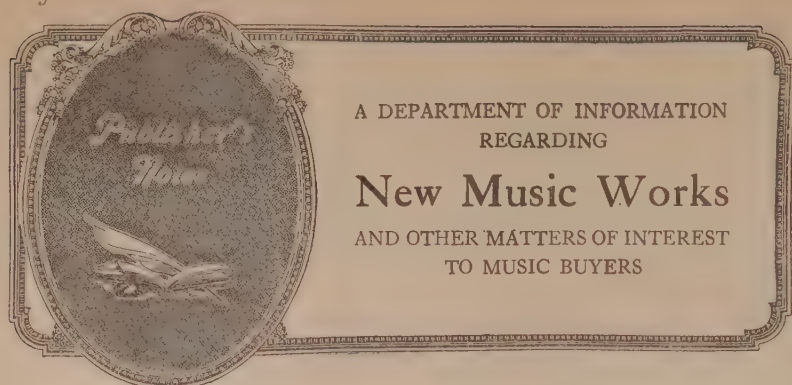
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Reduction in Prices of Musical Jewelry

On page 201 of this issue we show a sharp reduction in the prices of two very popular clasp pins, 60F and 62F. We are able to reduce their prices from \$1.00 to 75 cents. These prices are also subject to the professional discount of 15% when pins are ordered in quantities of six or more of the same design. Although reduced in price, there is no reduction in quality. The same high standard quadruple gold plate is given and good wear is guaranteed.

It is very gratifying to find such a reduction possible on these popular pins, especially since it follows so closely our announcement of price reductions on miniature instrument stickpins, Violin, 'Cello, Lyre, Saxophone, Cornet. These pins are neat and attractive and are guaranteed to wear well. The price now 75c; orders in quantities of six or more of the same design are subject to 15% discount.

Ask us to mail you the new issue of the Music Teachers' Hand Book. Among many interesting features it contains ideas for Awards of Merit which will prove very helpful as Commencement Exercises draw near.

Music Heard Over the Radio!

Thousands and thousands are daily and nightly "listening in" to vocal and instrumental selections and often these selections make such an appeal that there immediately springs up a desire to obtain the number in sheet music.

The numbers broadcasted are varied, including everything from old-time favorites and classical and standard numbers to the latest popular and jazz music.

The stock of the Theodore Presser Company embraces all American and Foreign publications and "radio-fans" who are also musicians and want the number for their own use can best obtain it by ordering from this company. Even where titles are not definite and some descriptive information can be given, the proper piece invariably can be supplied. Service rendered is prompt and prices are always the most reasonable. Quotations are made cheerfully on any publications and any requested information gladly furnished.

The Children's Corner By Josef Hofmann

Six charming new compositions by the master pianist, who is now playing them in his recitals. One of these compositions, *Nocturne*, appears in THE ETUDE for this month. All of the others are considerably simpler than this one. Mr. Hofmann has invested these Schumannesque compositions with individuality and great melodic charm. They are certain to be used by teachers for practical pedagogical purposes with pupils.

Easter Music

Choir directors who have not yet secured music for the Easter Services are urgently requested to write us at once. The new cantata: *The Living Christ*, by R. M. Stults, has been accorded a fine reception by leading choirs throughout the country and we can recommend it thoroughly as a fine musical work and worthy of presentation by choirs large and small.

Other attractive cantatas are *Dawn of the Kingdom*, *The Greatest Love*, *Immortality*, *From Death unto Life*, *The Wondrous Cross*. Sample copies of any or all of the above will be sent "On Sale" for perusal. The following anthems offered to choirs are of excellent musical material and not at all difficult to sing: *And When the Sabbath Was Past*, (Violin obbl.) Jones; *Easter Day*, Berward; *Alleluia! He is Risen*, Stults; *Christ is Risen*, Sheppard; *Glory be to God*, Baines; *King All Glorious*, Stults; *Thanks be to God*, Ambrose; *To the Place Came Mary Weeping*, Baines. These are only a few taken from our large Easter list and with one or two exceptions are new this year. We have five Easter Anthems suitable for men's voices alone and two suitable for treble voices. Write to-day for a selected group to be sent for examination. We will be glad to include Easter Solos, Duets and Organ Compositions.

Remember the Theodore Presser Company desires to be of the greatest service to choir directors and organists and a statement of your problems will at any time receive our best and thoughtful attention.

A Wonderful Musical Library

The library left by the late Louis C. Elson is one of the most unusual we have ever seen. The selection was made personally by Mr. Elson and no one had a better sense of judgment in picking out new books than he. This library is now put upon the market and offers a rare opportunity for some school, college, collector, library or club to secure a very valuable collection at a most favorable rate. We are inserting this announcement in behalf of the estate of Mr. Elson, and we ask our readers to direct all their correspondence to 811 Beacon Street, Boston, Mass.

First Piano Lessons At Home

By Anna H. Hamilton

We regret to disappoint again our patrons and those who have subscribed for this work in advance of publication. The delay is caused by our enlarging the work, which as now planned, will be almost double the size originally intended. The book is now on the press and will be ready for delivery before the next issue of THE ETUDE reaches the subscribers. The numbers that we have added are taken from another book by the same author; in fact, it is a merging of two books of the same grade, making the present work much more valuable.

Our advance price of 50 cents in advance of publication remains the same.

In the Forest. Nine Nature Studies By Homer Grunn

This work is now fully engraved, the proofs are in the hands of the composer, and we expect the book will be published during the present month. In the meantime we will continue the special offer. The pieces are so arranged that they may be used in a great many different ways: as piano solos, as vocal solos, since they all have delightful text, and, as they are especially interesting in rhythm, they can be made into a little play with costumes and a woodland scene. They bear the earmarks of a matured musician and are similar to the "Album for the Young" by Schumann. These studies are full of character and originality and are in the second and third grades.

Our special advance price is but 25 cents, postpaid.

Etude Prize Contest

We have an important announcement to make in regard to the ETUDE Prize Contest. In order to bring this contest to a satisfactory conclusion, it has been decided to continue its duration and at the same time to add to the total amount to be distributed in prizes. This amount will be increased from One Thousand (\$1000.00) Dollars to One Thousand Two Hundred and Fifty (\$1250.00) Dollar and the additional amount will be apportioned among the prizes in the several classes. A complete announcement will be found on another page of this issue of the ETUDE.

A very large number of manuscript was received and these have been gone over very carefully a number of times. Those which have not reached a certain standard established by the judges are being returned to the senders as rapidly as possible. The contest is still open to all, however, with the exception that while any composer may still be represented in any or all classes only one contribution may be submitted in each class. The contest will close finally on July 1, 1923.

We take this opportunity of extending our thanks to our many friends who have been represented in this contest.

An Alphabet of Easy Study Pieces

By Frances Terry

There are twenty-six studies in this book, one for each letter from A to Z and while the name might suggest a very elementary work, this is not the case, as the book can be taken up by any student in the second year of study. The studies are quite short, but quite interesting musically and technically, and we take great pleasure in introducing them to the musical public. There is great variety in this work, although the studies are all kept well within their own grade, having no unusual difficulty.

Our special advance price for the work is but 35 cents, postpaid.

Peter Pan Cycle of Songs for Three-Part Choruses Of Women's Voices

Women's clubs everywhere will rejoice at the announcement of a new work by the foremost living woman composer, Mrs. H. H. A. Beach. Fresh, vigorous, yet deft, this series of choruses and solos for female voices can easily be made the feature of any musical season. The subject, the text and the music make it easily one of the most alluring of all the short cantatas published for this purpose. It is not extremely difficult, but it is rich enough and dignified enough to make all American women proud of their compatriot who has done as much for the art in our country as any composer we have produced. The advance of publication cash price is only 30 cents. Let your club be one of the first to produce this masterpiece.

Newman Album of Classical Dances

This volume is now in press but the special introductory offer will be continued during the current month. The interest in good dancing is on the increase and it is by no means confined to the so-called "society dances." From time immemorial the dance has been closely connected with the other arts, especially music. The modern aesthetic or interpretative dance is invariably set to good music. This volume contains some of the very best dances from Mr. Newman's repertoire with the appropriate music given in full in each case. The various steps, poses, etc., are described in full and letters and figures are given which are marked directly upon the music also. Anyone who knows something of dancing can take this book and work out these dances to their proper musical settings.

The special introductory price in advance of publication is 75 cents per copy postpaid.

Exhibition Pieces or Piano Solo

There is a certain type of piano piece which is sometimes called a "big piece." This does not refer so much to its length as to its effect upon the listener. Exhibition pieces come in this class; they are intended to display the capabilities of the performer and to impress, and at the same time, delight the listener. In this new volume we have gathered together the best possible exhibition pieces after a very careful examination of all those available for the purpose. In point of difficulty the pieces are about equally divided among the latter grades, from Seven to Ten, inclusive. The best composers are represented. The special introductory price in advance of publication is 50 cents per copy, postpaid.

Popular Drawing-room Pieces or the Pianoforte

This new book will be entitled *Popular Salon Pieces*. It is now off the press, and copies are ready for distribution. As special large plates have been used the book contains an unusual number of pieces. They are drawing-room pieces of the most attractive qualities and all of intermediate grade. These pieces will not be found in other volumes. Only the best modern and contemporary writers are represented. The special introductory price during the current month is 30 cents per copy, postpaid.

Let's Go Traveling Operetta for Children by Cynthia Dodge

A novelty in the way of an entertainment by boys and girls. The costumes are easy to provide, the stage setting is extremely easy to prepare and the play alone to hold the interest of young and old. Boys will enjoy the dialog and music. The latter is all in unison and easily memorized. The directions for production are printed in the vocal score, together with sketches of the characters and costume. All dances are fully described. Any number of children may be used and the play may be given in afternoon or evening. Just the thing of close of the school term. One copy only may be obtained at the special advance of publication cash price, 40 cents, postpaid.

Musical Pictures from Childhood, Opus 52 by A. Kopylow

This work is almost ready but the special offer will be continued during the current month. Among the great composers, Mendelssohn, Schumann, Tchaikovsky and others have not thought it beneath them to write music for the young. Some of the modern writers have followed them with admirable success. Kopylow, a contemporary Russian composer, has even excelled them. His pieces are highly original and characteristic; they are, of course, not difficult to play but any pupil will be the better musician for having practiced them. The special introductory price in advance of publication is 35 cents per copy, postpaid.

Golden Memories by Mrs. H. B. Hudson

The works that we have published by Mrs. Hudson have met with the greatest success. There is no musical notation in connection with them; only the letters of the alphabet are used. All that is required of the pupil is to know the alphabet. In this collection the regular notation is given under each piece, so that the music may be used either way. They are, of course, intended for the very youngest pupils and are a sort of stepping-stone to the regular musical notation. The sale for Mrs. Hudson's works has been phenomenal, and they are used all over the land. This one is fully up to the standard, and the teacher of young pupils will find this an inspiring and helpful work. Our special advance price is but 25 cents, postpaid.

The Song Hour Book I and Book II

As we have been looking over the finished proofs of this book, which will shortly go to press, we realize how remarkably this will fill the need long recognized by teachers in public schools, particularly those located in rural districts. We can already see the smile of satisfaction with which the experienced supervisor will note the nature of the collection made by experts of the Department of Education of the State of Pennsylvania. The book is designed for national use, but was first prepared under the supervision of a State Board to represent the most advanced step in an all-round book for group singing in the school and in the home. The work is published in two ways—Book I, with accompaniments (special advance introductory price, 30 cents); Book II, without accompaniments (special advance introductory price, 15 cents).

Five First Position Pieces For Violin and Piano By Arthur Hartmann

There is always a demand for first position pieces as it is necessary for the young violinist to remain some time in this position before going further. In these particular pieces Mr. Hartmann has written good music as well as attractive music. The pieces are well constructed but they are real violin music. Piano parts are harmonized in an interesting manner and afford good support to the melody instrument. Teachers and students alike will welcome this new contribution to violin literature.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Seventeen Short Study Pieces For the Piano By M. Greenwald

These studies, by an experienced and popular writer, will be welcomed by the average teacher. This work would go well with the last part of an instruction book or to use as a continuation of the work. While every study has technical value, yet the idea of melody has not been forgotten, and they are all interesting and would appeal to any student of music in the second or third grade. We look forward to a successful career for this set of studies.

Our advance price for the book when published is but 25 cents, postpaid.

Brahms' Album For the Pianoforte

The Brahms' Album is now on the press but the special introductory offer will be continued during this month. Every earnest student should possess a copy of this splendid volume; it will dignify any musical library. The music of Brahms, although serious in character, still has its moments of brightness and even of gaiety. Many of his passages are beautifully inspired. Our new edition will be found superior in all respects. The greatest possible care has been taken in the engraving and in the proofreading. The editing is by Mr. Louis Oesterle, who has had a wide and successful experience in such matters.

The special introductory price in advance of publication is 75 cents per copy, postpaid.

Easy Spaulding Album For the Pianoforte

This will be the final month of the special introductory offer on the new Spaulding Album. The contents of this book will be entirely different from that of the Spaulding Album already published. The *Easy Spaulding Album* is a second grade book throughout in point of difficulty, and contains those teaching pieces by Mr. George L. Spaulding that have proven the most popular. They have been selected with great care from the writer's many successful works and are pieces that never fail to interest young students.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Intermediate Study Pieces For the Piano

The special introductory offer on this volume will be continued during the current month. By a "study piece," we do not mean an actual study, but we refer to a piece which is so constructed as to have within it a certain amount of practice material which makes the piece profitable for study in addition to its musical interest. This volume contains a splendid selection of just such pieces, all in point of difficulty within the limits of Grades Three to Five. The volume is almost ready.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Elementary Etudes, Op. 161 By F. T. Liftl

This set of studies begins in Grade Two and progresses towards Grade Three. The studies are written in a scholarly manner, but at the same time they have melodic interest. They are intended to develop the hands evenly and at the same time to induce a certain amount of independence. Various rhythmic effects are introduced together with contrasting touches. There is also some wrist work, and some passages in arpeggio are introduced. It is a very useful book.

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Sixteen Recital Etudes By Ludwig Schytte, Op. 58

This is one of the best sets of studies by any of the better known modern writers. They display the melodic and romantic qualities which one finds in studies by Jensen, Heller and others. At the same time the various technical devices which are exemplified are such as to be found in pieces by modern and contemporary writers. They will fit in very well with advanced third grade and fourth grade work.

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Collection of Anthems and Oratorio Choruses

A volume containing the choicest gems from the master works. Many of the choruses are in every classic repertory, while others are not so well known, although of equal value. Modern choir singers are not satisfied with the mediocre and in this collection will be found material to test the ability and spur the endeavor of serious students of music. Choral societies can obtain here, in one book, a surprisingly large number of the best choruses for concert use. Directors should familiarize themselves with this splendid collection by taking advantage of the special advance of publication cash price of 35 cents a copy, postpaid.

Musical Progress

By Henry T. Finck

Mr. Finck's new work is now set up in type, and it is only a matter of a very short time before his many friends and admirers, who have taken advantage of our introductory offer plan to get the work at a very much reduced price, will receive their copies. Very few writers on musical subjects have Mr. Finck's faculty of writing so that every single page is both interesting, inspiring and instructive. Send 80 cents now and be among the first to get a copy of this book just as soon as it appears.

Secular Mixed Chorus Collection

A great convenience is afforded choral organizations by this volume of easy and medium grade choruses. One bound volume places the entire collection into the hands of the singers with no assorting or arranging of loose leaves. The numbers are greatly varied, comic, romantic and also certain seasonable choruses being included. Not one of the selections is dull or uninteresting and all are within the ability of the average amateur

body of singers. Choir leaders who organize choral societies with volunteer choirs as a nucleus will find this book a great help in building up a repertoire.

Secure a copy at the special advance of publication cash price of 35 cents.

Etudes De Style By E. Nollet

This is a fine book of modern studies; each one of them is a finished effort worthy to be played as a separate piece, but at the same time each is based upon some special technical figure or musical device which is worked out completely. These studies will prove useful alike for technic, style, touch and interpretation. This book may be used in the work of Grade Four although the latter studies in the book might be classed in Grade Five. It is one of the best books of its class to be found.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

A New Instruction Book By John L. Williams

In the Publisher's Notes of the last issue of *THE ETUDE* we announced for the first time this work by Mr. Williams and gave quite a description of it. The special feature of this new instruction book is that the pupil starts with both clefs at the same time. We have no similar work in our catalog at present, and there is quite a demand for it, as many teachers prefer this method of starting the beginner. Mr. Williams has published other works of this character and they have met with enormous success. He comes from the Northwestern part of Canada and is a very successful piano teacher.

Our special advance price for the work is but 40 cents, postpaid.

Short Melody Etudes With Technical Points By Mathilde Bilbro

At present we have to offer to our subscribers a number of most delightful works along the same line. This set of studies by the experienced writer, Miss Mathilde Bilbro, will be welcomed by all elementary teachers of the piano. They cover, in an agreeable manner, many of the technical points, such as repeated notes, scales, arpeggios, wrist motion, staccato movement and others. The studies are all of an agreeable nature, making a pleasure out of a practice hour. You will not be disappointed if you order a copy of this interesting book.

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The Living Christ. Choral Cantata for Easter. By R. M. Stults. Price 60c. Another one of Mr. Stults' easy cantatas. This one for Easter. A very effective, melodious work and most easily given. Those patrons who have need for a light Easter cantata and who have not ordered one of these at advanced price, would do well to have a copy sent on examination.

Musio Study in Germany. By Amy Fay. Price, \$1.75. This is a new edition of this well-known work. There were few persons interested in music at the time this work was first published who were not advised by the best authorities to read this work. No more delightful, no more inspiring work of musical literature has ever been presented and, more than this, there is very little in the book that has not real pedagogical value.

Pictures From Nature. Characteristic First Grade Pieces for the Pianoforte. By Mae Aileen Erb. Price, 60c. Here is a low-priced work of the very first water, characteristic, musical, but nevertheless, all in the first grade. Each piece is bright and has a text that illustrates. Teachers cannot have too much original and tuneful material for the first beginners. This little work can be used in connection with any method or to follow any of the smaller first beginner instruction books.

Small Portraits of the Great Masters

Real portraits; real photographs; not reproductions on a printing press. We have been much interested in obtaining something of this kind for many years because of the constant demand. The teachers and schools of the present day use pictures a great deal, and there have been many makeshifts. A school will want a number of copies of certain photos, and we either cannot supply them or furnish something else than what was wanted, or else something so poor that we were ashamed. This is past; we can furnish a small photograph, size $1\frac{3}{4} \times 2\frac{3}{4}$ of twelve great masters, one of each, the entire series for twenty cents. This is an advance of publication offer, but we will be able to deliver them some time during April, perhaps earlier.

This advance of publication offer is for a carton containing one each of the following photographs of great masters, size $1\frac{3}{4} \times 2\frac{3}{4}$ each:

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Beware of Swindlers

We are in daily receipt of complaints from all over the country where dishonest men and women are obtaining cash from music lovers for one or two years' subscription to the ETUDE MUSIC MAGAZINE. We caution all of our friends against paying money to strangers. If the self-styled agent is sincere and is all

that he represents himself to be, he will be perfectly willing to let you send the money direct to the Company which he claims to represent. We cannot be responsible for cash paid to an unscrupulous man who claims to be collecting money in our name.

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Be Enthusiastic Yourself

By Earl S. Hilton

As teachers we all know what a monotonous way it may seem for the pupils to come for their lesson, week after week, and usually find the teacher in a semi-passive or sometimes negative sort of mood. The fact in such a case is that the pupil will automatically fall into a similar mood. And we know what the results in their studies would be during the presence of such a condition of mind in a pupil.

The question is: How shall we prevent this state in the pupil? The answer is direct: The teacher must not fall into a passive state of mind, or negative mood; and the pupil will follow his spirit, providing he is not too far "gone."

Another question arises. What sort of mood should the teacher sustain during the lesson in order to improve the pupil's work?

Be enthusiastic yourself; then the pupil will imbibe the same atmosphere. Explain everything as if it were the most important thing in life. Ask the pupil questions to see if your explanations have made an impression on his mind. Proceed seriously, but pleasantly. Appear always with a kindly and interested countenance.

By this method you acquire a mood of enthusiasm, and in turn it reflects and abounds in the pupil.

Retaining What We Learn

By E. L. Winn

You ask me how I keep up my repertoire. That is easily answered. I go over it constantly and add to it. I do not approve of writing down what a teacher says about a piece. It is too parrot-like.

I think everyone should study the piano first as a basis of true musicianship. You know the piano is the basis of so much beautiful literature. At eight years of age the child may learn to play the piano. Class lessons may be good for some, but I do not like the system.

At the L. Conservatory, I had twenty minutes in which to tell all I must tell to the pupils. Often I was in the midst of a very important explanation, when the time was at an end. Now I must make the pupil understand fully what I am explaining, and it requires forty minutes or longer. That one unsettled problem exists and must be met. I love to teach, in fact, I do not think I shall ever cease to love it. Knowledge, like the possession of money, is a trust. I find pleasure in transmitting my knowledge, but I like receptive material.

My compositions are built on classical lines; all real music must be. I believe in the old masters; for Mozart, especially, I have a great love.—RICHARD STRAUSS.

Rich Rewards for Genius

By D. G. Woodward

WHAT occasion is there now to pity musical genius when it does not get its proper reward? Surely never in the history of the art were musicians making so much money and never was there a time when anything like outstanding genius from Irving Berlin up the scale to Richard Strauss was so lavishly compensated.

The days of Schubert, Mozart and other unfortunate folk are past; that is, if the music worker wants them past. There are now and always will be music workers of ability who will suffer threadbare existences, not because they are music workers but largely because they are indifferent to material gain. Possibly society should provide a nurse for such folk to see that they are fed, clothed and entertained. Society is, however, not built that way.

On the other hand a musician of normal mind and rational behavior, who has genius, can secure a really enormous income in these days. The "top-notchers" pass the million mark. Others have splendid incomes of which any successful doctor or lawyer might be proud. Surely in this day of the teacher who can earn from \$3000 to \$40,000 a year, depending upon his standing, reputation, opportunity and activity, there is no reason to whimper. The writer recently heard of what is believed to be good authority of one teacher who through himself and his assistants received an income of over \$100,000 a year.

If you are not making money at your musical profession, you are probably indifferent to money or are not employing the substantial, legitimate means to get your just deserts. The writer learned a lot from Bender's "Musician's Business Manual." While the musician does not enter his profession with a money-making intent eclipsing his artistic aims, he should not permit himself or his family to suffer from neglect of some very simple principles of business without which almost any business man would fail.

The "Magical Echo of Pisa"

By Alfredo Trinchieri

ALMOST every school child knows of the "Leaning Tower of Pisa." Not so many know that it is the Campanile (bell tower) of the local cathedral and stands almost directly in front of it, in the piazza.

Quite as interesting to the musician is the marvelous echo of the baptistry, a great dome-crowned rotunda standing well back of the Duomo. From a certain point in this vaulted ceiling has the property of catching up the three tones of the minor triad, echoing them with repeated crescendo and diminuendo, each time slightly fainter till finally the wonderful mellifluous chord seems to float away into space.

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Only the classes of compositions mentioned above will be considered. Do not send Duets, Organ Pieces, Violin Pieces or Orchestral Works, etc.

Involved contrapuntal treatment of themes and pedantic efforts should be avoided.

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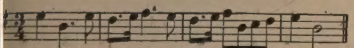


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Schubert's Unfinished Symphony



"Unfinished Symphony" by Schubert is one of the most famous of his compositions, and is very beautiful. Have you ever heard it played by an orchestra? If you do not live where you can hear a symphony, you should at least hear a recording of it. The theme given as an example is one of the best known melodies in a symphony, and is the second theme of the first movement. It is in the major key (although the symphony begins in minor key). The rhythm is 3/4. Ordinarily there are three or four movements in a symphony, but Schubert had written only two movements to this one, intending to write the rest later, but died before he could do so; hence it has been called the Unfinished Symphony. However, these two movements are so beautiful that the feeling of another does not seem to be felt. Schubert wrote this symphony at the age of 21, but he never heard it played. It was not published until 39 years after his death. Schubert was born in Germany in 1797 and died in 1828, being only 31 years old. He is especially famous for his symphonies, having written over five hundred.

Whistling

EVERYBODY, and particularly a boy, enjoys whistling; and a whistling chorus, well done, is very effective. There are professional whistlers who make their money by whistling on the vaudeville stage. In some countries, particularly in Arabia, it is considered wrong to whistle, and people even considering that it was a sign of being "possessed."

A Counting Rhyme

By Olga C. Moore

Father Whole-note's round and fat,
His face is like a platter,
When he is sad his friends all ask,
Why, what can be the matter?"

"Dear!" says Father Whole-note,
I feel so sad to-day,
My children will not count me out,
They just could run away!"

A silent partner, Whole-rest,
He feels the insult too,
Instead of resting for 4 counts
They slight her, oh boo-hoo!"

Don't you think it would be best,
With brains as good as ours
To count out all the notes and rests
Through all the practice hours?

Paulina Sees Some Antique Historical Instruments

By Rena Idella Carver

Paulina struck viciously the keys of the beautiful baby grand piano.

"If I only had lived a long time ago! I bet there were no pianos then. I wonder if there were any musical instruments at all?" she concluded.

Grandfather Linn heard Paulina's soliloquy. He laid down his paper and turned to the little girl.

"I have seen some ancient musical instruments," he announced.

"Oh, have you, Grandfather? Where did you see them? Please tell me about them," coaxed Paulina as she climbed up in the chair beside him.

"You know what an interest I take in my collection of antiques. While talking to an old friend who has a piano establishment, he suddenly exclaimed, 'By the way, you might be interested in some antique musical instruments which I have in the store at present. They are the property of a well-known musical society. A famous pianist has been giving historical lecture-recitals with some of the predecessors of the piano. I have the honor of exhibiting them now and I should be glad to have you drop in and see them.' The invitation was so tempting that I went at once. It was a rare treat," he finished as he stroked Paulina's pretty bobbed hair.

"Do you think you could take me to see them, Grandfather? It would be so wonderful," and Paulina's brown eyes glowed with interest.

"I think I could arrange it, if you will

be ready tomorrow afternoon after school," he replied.

Grandfather Linn's automobile was waiting at the school building on Friday afternoon and soon Paulina was being led through room after room of pianos until they reached the old instruments.

Paulina spied a little oblong box with brass strings extending lengthwise. It had no legs, but was supported on a table.

A polite gentleman began showing the instrument which he called "The Spinet." Pauline displayed such enthusiasm that the man invited her to play a piece.

"The tone is very weak," said Paulina when she finished playing.

"Yes, it is very weak, but did you notice that the tone is capable of different degrees of intensity, and can be varied to some extent even while sounding?" the man explained.

"That was why Bach preferred the clavichord, was it not?" Grandfather Linn asked.

"Exactly. The intensity of the tone can be varied by this peculiar pressure on the key. Notice also that the keyboard contains about four octaves and each key has a separate string. This instrument was used until the nineteenth century," continued the man.

"Oh, was this the instrument for which Bach wrote the 'Well-Tempered Clavichord'?" said Paulina excitedly.

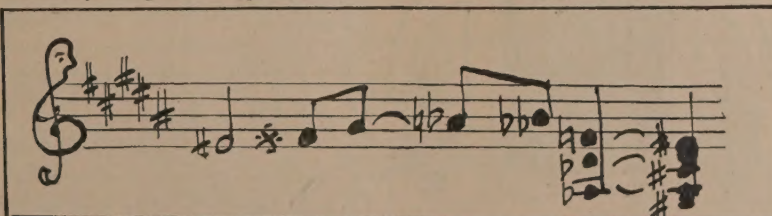
"Of course, dear," answered Grandfather as they thanked the man for his courtesy and departed for home.

Sharps and Flats

By Lida E. Voight

Sharps speak to me in joyous thrills,
As summer sun on daffodils;
As lively, merry little sprites;
As fairies in a glow of lights;
As dancing notes on sunny beams;
As lovely thoughts in happy dreams.

But flats are dark and eerie gnomes,
That speak in deep and solemn tones;
Sonorous cadences of sound,
With somber joy their tones abound;
With tragedy and portent rife;
With peaceful quiet after strife.



What I Want Most in the Junior Etude

Do you want an ETUDE subscription free of all charge? Write us a letter telling just what new feature you want most in the Junior Department, and we shall gladly give a free subscription for the best letter received. Address New Feature, Junior Etude, 1712 Chestnut St., Philadelphia. Give your full name and address. This contest closes June 1, 1923.

Memory Props

Does memorizing come easily for you, or do you have to work pretty hard for it? A few lucky people can memorize almost without trying; but they are the exceptions, and besides, that kind of a rapid-fire memory is not always the most reliable. The best kind of a memory to have is the one that works well when it is concentrated, can memorize a piece without wasting any time about it, and that does not easily forget what it has once memorized. So anything that will help to give you this kind of a memory should be tried.

For instance—do you ever take a four or eight line piece of poetry and try to memorize it in two minutes? Take out your watch and time yourself. Perhaps you can do it in less than two minutes.

How often do you glance at the front page of a newspaper, do you suppose? After looking at the front page, lay it down and try to recall the headings to the eight columns.

Look at an advertising page in a magazine. Close the book and name the advertisements on the page. Can you name more than fifty percent of them?

How often do you go down town in a street car and stare blankly at the advertisements over the windows in the car? Close your eyes and see if you can name more than one-fifth of them, and those will probably be in the wrong order.

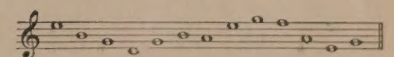
How often do you go by a store window and look at the articles displayed? Try to recall as many articles as you can as you go down the street, and on your way back, stop and see how many you forgot.

Do you recall, without looking at your watch, what kind of a figure six it has?

Take a good look at these figures—1762953817. Close your eyes and repeat them. Did you do it correctly?

Then look at these letters—acjsdkaiwn. Close your eyes and repeat them. Which was harder for you, the letters or the figures?

Then glance at this:



Try to play it on the piano from memory. You will probably say it is hard to do because it has no tune or swing—melody or rhythm, in other words. But even if it has not, you could memorize it at a glance if you were really concentrating; and of course real music is easier because it has melody and rhythm, and harmony, too. And your ears and your eyes and fingers all help your brain, because they do their share, and they are apt to do their part better than your brain does its part. So practice brain memory all you can.

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Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories and essays and answers to puzzles.

Subject for story or essay this month—"Music Memory Contests," must contain not over one hundred and fifty words. Any girl or boy under fifteen years of age may compete.

All contributions must bear name, age, and address of sender (written plainly, and not on a separate piece of paper), and be received at the JUNIOR ETUDE office, 1712 Chestnut Street, Philadelphia, Pa., before the tenth of March. Names of prize winners and their contributions will be published in the issue for May.

Put your name and age on the upper left-hand corner of the paper, and your address on the upper right-hand corner of the paper. If your contribution takes more than one piece of paper, do this on each piece.

Competitors must comply with all of the above conditions. Do not use typewriters.

IS EVERYBODY MUSICAL?

(Prize Winner)

As far as I have observed, most people are musical. Many like music for music's sake and like any kind of good music, vocal or instrumental. Even the small boy, walking along the street, whistling his favorite tune, may attract an appreciative listener to the window. Music is a part of us. While many people can not read or play a single note, yet they will be lured by the charm of music that we all feel. Music must have been created with the creation of man, for it is the only universal language and is understood by all people in all nations and all climes. Truly it has been said that music hath charms to soothe the savage breast. I study, and practice, and trust that I may some day join the ranks of the artists who are helping to spread the gospel of music.

DORIS MARY STEWART (Age 13), Ohio.

IS EVERYBODY MUSICAL?

Is everybody musical? Yes, in some degree; but many people like music in a different way than we do; thus we think they are not musical. People may be thought to be unmusical for the following reasons:

First, their environment may be quite the reverse of musical, and so they lose their love for music.

Second, their taste for music may not be cultivated.

Third, they may not know how to give utterance to their musical appreciation.

Fourth, they may not have an opportunity to frequent the places where they could hear music.

Fifth, some may like ragtime better than good music, because they are more familiar with it; and so they are considered unmusical.

But even the faintest liking for any kind of music shows us that everyone is at least a little bit musical.

BESSIE FULCHER (Age 15), Canada.

IS EVERYBODY MUSICAL?

(Prize Winner)

Is everybody musical? Most people say "yes"; but I say "no." A great many people do not realize the value of music at all. They think that it is simply a jumble of black notes on white paper. During a recital they fidget and wonder how soon it will be over. I have gone to many recitals and have actually seen one woman go to sleep. Personally, I think that, as Coue says, "if the world in general would pay more attention to good music, instead of jazz, we could say in truth, 'In every way I'm growing better and better.'" Here's hoping that America soon wakes up to that fact.

JEANETTE BERGER (Age 13), New York.

*A little bird perched on a tree
And sang a lovesome song.
If I could sing like the little bird
I'd be singing all day long.*



Johann Sebastian Bach

Born at Eisenach, 1685 Died at Leipzig, 1750

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Puzzle Corner

A. P. G.

I AM composed of eleven letters.

My 1, 2, 3 and 7 is a very pleasant time of the year.

My 3, 5, 8 and 11 is one of the first things we learn when we study music.

My 8, 5, 3 and 11 is what the 8, 9, 3, 7 and 6 tries to get when he comes to 8, 2, 3, 11 our piano.

My 8, 4, 6 and 11 is what we sometimes do if we practice with stiff arms, and when we are 8, 4, 6, 7 and 10, we are glad when our practicing is 10, 5, 3 and 11.

My whole is what we eagerly wait for every month.

Answers to Arithmetical Puzzle

- 1685—1750, Bach.
- 1685—1759, Handel.
- 1809—1849, Chopin.
- 1833—1897, Brahms.
- 1770—1827, Beethoven.
- 1797—1828, Schubert.

There was a slight misprint in No. 1, but everybody seemed to notice it, and mentioned it in their answers.

Prize winners were:

Mildred Behlmer (age 14), Indiana.
Paul B. Nelson (age 9), Kentucky.
Fred Hawkins (age 13), Missouri.

Honorable Mention for Puzzles

Virginia Mauldin, Dorris J. Howard, Ruth Hanson, Freda Shaw, Marian Keep, Willie Elma Patrick, S. M. Hortensia, Rebecca Wright, Ferna McCloy, Alice G. Johnson, Ruth Lebos, Anna Kozlak, Jr., Mary Kozlak, Jr., Helen Rahn, Maud McGowan, Ruth A. Rector, Catherine Johnson, Ruth Cacek, Ruth Loggren, Mary Marjers, Mary Rose Hurley, Kiffy McCarty, Frances Crocker, Edith Alpert, Marianne Lampsi, Dorothy Lut, Gordon Burton, Ida Mae Horsfall, Sylvia Rabinowitz, Beatrice Ruben, Luverna McDermott, Irene Crump, Ada M. Hartley, Katherine McKenna, Theresa D. Cardella, Alvina R. Lewis, Alice Estelle Harwin, Berdardine Condor, Mary Jo Smith, Ruth Andren, Marie Grossbusch, John Burt Clark, Vera Salaff, Eva Lydia Crawford, Olivia Fischer, Anna Dreveny, Ruth Alice Wilson, Jeanette Trotter, Josephine Stein, Gladys Northrup, Mildred Kidd, Ann Naylor, Lorene Shisler, Dora Lee Parsons, Sylvia Davis, Florence Shiley, Helen Oglesby, Leola Parkel, Frances Wakem, Ethel Townsend, Sylvia Moskowitz, Mabel Marsh, Eulalia Blurt, Sarale F. Hyde, Veronica Miller, Marie Laura Killam, Marian Gallagher, Almeda Wyatt, Bessie W. Johns, Eula B. Blake, Mary C. Michna, Emma Lee Gertrude Fulcher, Mary W. Jones, Marian V. Kuh, Sarah Bonstein, Mabel Zollinger, Irene Volger, Doris Irene Mason, Cecelia Gross, Helen Reuland, Florence Nyman, Josephine Coulombe, Anna Mongen, Dorothy Orr.

Honorable Mention for Composition

Clara Brooks, Wilda Wetherall, Elsie Helston, Betty Kidwell, Bertha A. Reisinger, Lucille Hill, Harold Mulnix, Dorothy Orr, Rose Regenbogen, Lillian Abramowitz, Geneva Walters, Gussie Stern, Dorothy M. Gaugh, Thelma Brown, Luverna McDermott, Ethel Millin, Elizabeth McKunkin, Erna Burt, Frances Loftus, Katherine L. Swartwort, Ruth Linfield, John Grant Killam, Jr., Margaret Gooch.

Letter Box

DEAR JUNIOR ETUDE:

I have been taking THE ETUDE for some years, and like it very much. I would like to enter the contests, too, but as I live so very far away my things would not reach you until long after the contests were closed. I would like to hear from some JUNIOR ETUDE readers.

From your friend,
MUMMIE SHEVE BAN (Age 14),
15 York Road, Rangoon, Burma.

N. B.—THE JUNIOR ETUDE does not usually print letters asking for correspondence, nor does it, as a rule, give the addresses of the writers, but when one lives as far away as Burma, and reads the JUNIOR ETUDE away over there, we are glad to give the address of the writer.

DEAR JUNIOR ETUDE:

How wonderful must be to live in a big city and to hear lots of concerts given by great musicians! But still, that does not keep one from learning everything one can, and studying hard with the best teacher one can find. I am taking lessons from a teacher who went to the New England Conservatory, and am studying harmony with her, too, from the same book that she used at the conservatory. I think it is a most wonderful study and hope to be a composer some day.

I do not go to school for I am not very strong; so I give all my time to my music and reading THE ETUDE, from which I get lots of help.

From your friend,
MADLINE STAHL (Age 17),
West Virginia.

*There's music in the air
Where ever we may go.
There's music absolutely every where
That's made by radio.*

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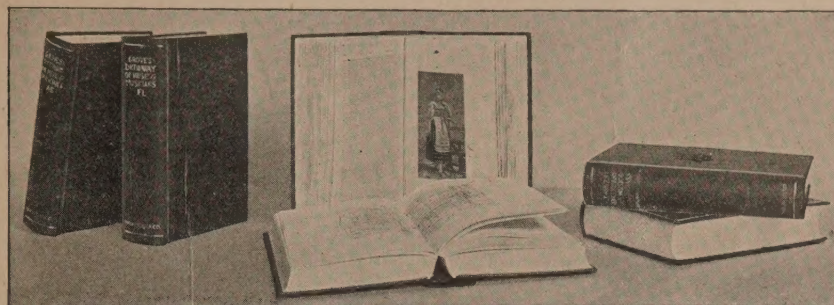
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